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By B. Rajendra Prasad

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ANDHRA PRADESH

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PREFACE

In the present book I have attempted to give an introductory outline of the art and architecture of Andhra Pradesh. I am thankful to Prof. R. Subrahmanyam for permitting me to use some of the photographs in the photo-Archive of Srisailam Excavation Project. I should like to thank Mr. K. S. Mani the Photographer in the Srisailam Excavation Project for preparing the Photo prints. I am also obliged to the Archaeological Survey of India and the American Institute of Indian Studies for permitting me to reproduce some of the Photographs. My thanks are due to Shri Swadesh Prasad Singhal of Sundeep Prakashan for bringing out the book in the series on art of South India, in a short time.

B. Rajendra Prasad

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1

BEGINNINGS

THE Pre- and Proto-historic cultures of Andhra Pradesh provide a glimpse into the early tradition of dwelling types and art. This, when studied in the light of the present day survivals in the tribal dwellings and their settlement pattern becomes illuminating, for, in the architectural tradition of India the secular and religious are not regarded as seperate entities. This is more revealing in the early historic architecture of India; the temple, for instance has acquired the shape of a secular building and later the *śikhara* took the form and shape of reduplicated tiers consisting of various building forms like square, rectangular, circular and apsidal.

Regarding the nature of the Prehistoric dwellings, especially during the Upper Paleolithic times, there are evidences that the Prehistoric men frequented the natural caverns at Billasargam near Betamcherla in Kurnool district. However, with the advent of neolithic-chalcolithic phase which ranges in date from 1500 B.C. to 1000 B.C. we get ample data concerning the settlements. The neolithic habitation at Nagarjunakonda reveals that the settlement patterns of the dwellings were either in a straight line or *U*-shaped alignment. The dwellings are either underground or semi-subterranean shelters. The houses were normally raised over a frame of posts supporting walls and roofs. The ground plan of these are either rectangular or square. The circular example is reported from Jami. Large sized settlements of neolithic-chalcolithic phase from Kurnool district are reported to be of 10 to 15 hectares. Neither their settlement pattern nor the nature of houses and their construction are available.

The present day survivals of settlement pattern and building traditions among the tribals of Andhra Pradesh are in this context

noteworthy. The settlement pattern is usually agglomerated, though amorphous. Among the Chenchus the settlement in the form of crescent and the houses following the nature of rock-formation are noticed. The typical house of the Chenchus, Boyas and Yanadis, is round-shaped with a conical roof. The wattle walls and roof made up of rafters and cross beams and thatch-roofing characterise the construction. The nomadic tribes of Andhra Pradesh practise building wall-less mat huts with an apsidal ground plan. Thus the building tradition in wood and the other forms continued to co-exist along with the evolving building traditions in stone and brick through the centuries to the present day. The pattern of the houses seen in the reliefs of Amaravati, Nagarjunakonda, etc., is a case in point.

The antiquity of painting tradition dates back to the neolithic-chalcolithic times, *i.e.*, 1500-1000 B.C. The painted pottery of Kurnool and Prakasam districts is represented by the red-ware, painted in black. The decoration ranges from wavy or oblique lines drawn in groups, oblique strokes, cross hatched panels, loops, etc.

The habitational sites of the Megalithic culture, characterised the countless burials monuments, are very few and little work has been done in Andhra. Perhaps the settlement pattern remained the same. The few excavated sites like Nagarjunakonda, Kesarapalli, etc., did not reveal any data in this matter. But the dolemenoid-cists reveal considerable skill, not only in cutting and dressing the hard rocks to the required shape, but also the plans like *Svastika*, alignments of parallel rows, parallelogram, etc. Thus Megalithic period registered an advance in stone cutting and planning the shape of burials. Recent researches have shown that the Megalithic culture with its knowledge of iron brought a significant change in the urbanisation of Andhra Pradesh and this period, *c.* 1000 B.C. to the early centuries of Christian era, was a momentous one in the development of religious trends.

Tradition and literature suggest that the spread of Aryan culture must have begun some time aroud 1000 B.C. The *Aitareya Brāhmaṇa* refers to the Andhras while Vidarbha was known with its Aryan settlement and kingdom. By about 600 B.C. the spread of Aryan

culture seems to have been complete in Āndhra dēśa as the *Aitareya Brāhmaṇa* and *Sutta Nipāta* would suggest. The account of Bavari and his proficiency in the Vedas as mentioned in the *Sutta Nipāta* is noteworthy. The cycle of Agastya stories indicates that he was instrumental in spreading Aryan culture. The sub-stratum of beliefs of the people like the Nāgas, Śabaras, Chenchus, Yakṣas, Gonds, Bōyas, etc., like the ancestor worship, tree worship, serpent worship, mother goddess and the zoomorphic deities like Gaṇēśa and Narasimha during the Iron Age coalesced with the fast spreading Vedic sacrificial tradition.

The political and religious revolution that north India witnessed during sixth century B.C. produced far-reaching changes in Andhra as well. The loss of political and economic supremacy of Kosala and the rise of Magadhan imperialism and consequent economic superiority and Persian and later Greek principalities in North-West India, in the larger context of cultural history of India, played an important role in carrying the values and ideals far and wide in the sub-continent. The rise of Buddhism and Jainism during 6th century B.C. in Gangetic Valley and the former's phenomenal success in Āndhra dēśa is of great importance. The discovery of punch-marked coins and N.B.P. ware reveal very early contacts with Gangetic Valley. Archaeological excavations at Dharanikota, Amaravati, Dhulikatta, etc., clearly demonstrate that the people who welcomed the new religious faith were the megalith builders. Perhaps, as Amaravati finds suggest Buddhism was known in Āndhra dēśa by fourth century B.C. itself. It is significant in this context to mention that Āndhra dēśa does not figure in the list of states to whom Aśoka sent missions. The extension of the Mauryan empire into the South touching river Pennar in Āndra dēśa perhaps during Bindusāra period fostered close links with North political as well as cultural. During the reign of Aśoka, the spread of *Mahāsāṅghikas*, a sect of Buddhism, doubtless gained a firm footing. Tradition records that Mahadēva, the missionary sent by Aśoka to these parts, was instrumental in founding the *Mahāchaitya* at Amaravati. The discovery of Aśokan edict datable to 3rd century B.C. at Amaravati is an important find. Further the

inscription *Dhamara Aśoka Sirino* of 2nd century A.D. of Salihundam records the impact of Buddhism in the Kaliṅga region during the regnal period of Aśoka.

The entry of Jainism in Andhra may perhaps be ascribed to 4th century B.C. Candragupta's sojourn in his last days as a Jaina at Sravanabelagola and the town named after Candraguptapattana opposite Srisailam is worth recalling in this context. However, Jainism took a few centuries more to make its presence felt in this region

2

AGE OF THE SĀTAVĀHANAS AND IKSHVĀKUS

THE Śātavāhanas originated and rose to prominence during the Mauryan period in the Asmaka-Mulaka territories, and there was a protracted struggle with the successors of the Mauryas. There is complete absence of evidence in the coastal Andhra concerning the Śātavāhanas.[1] They are of Andhra *jāti* and the name designates *kula*. The *purāṇas* give us a total of 30 kings and names Simuka as the founder of the dynasty. Most scholars assign *c.* 240 B.C. as the initial date of their rule. Among Simuka's successors Sātakarṇi I was responsible for extending the Śātavāhana kingdom and had the title *Dakṣiṇāpadhapati*. The conflict with Kaliṅga king Khāravela caused temporary setback to the Sātavāhana power and the *Muśika-nagara*, the scene of conflict is identified with the region of Bhandara district of Maharashtra. After this Khāravela marched into south-east coastal region and occupied the region around Pitunda, near Machili-patnam as his inscription at Guntupalli suggests, Sātakarṇi I was credited with the performance of *Aśvamēdha* sacrifice and with the revival of *Vedic dharma*. Among his successors Sātakarṇi II is given 56 years regnal period. His empire extended into Malwa, Tripuri region and the entire Deccan. Kuntala Sātakarṇi, Pulumāvi and Hala followed in succession to the throne. While the former is known to be the patron of Guṇāḍhya, the author of *Bṛhatkatha*, Hala is renowned as the author of *Gāthā Sattasai*.

The only reference in Āndhra dēśa to the kings comes from Bhattiprolu. The king Kubirika who was mentioned as ruling in the lower Krishna basin may be assigned to the later half of 2nd century to early 1st century B.C.

The extensions of Ksharāta power under Nahapāna in Aparānta, Mūlaka and Kuntala had brought Śātavāhana power under a temporary eclipse. Soon, however, the Gautamiputra Sātakarṇi recovered Nasik-Poona regions, Aparānta, Kuntala, Vijayanti, Avanti and Ākara. As a mark of victory Gautamīputra got restruck the silver coinage of Nahapāna. The southern campaign covered the entire Āndhra dēśā and this resulted in the extension of power from west to eastern seas. From this period onwards the coins and inscriptions are found in coastal Andhra. Once again, Karddamaka Chaṣṭana had regained the Ākara, Avanti, Kukura, Svabhra, Māru, Kachcha and Surāṣṭra and crowned himself at Ujjain as a *mahākshatrapa.* Gautamīputra was a great patron of Vedic Brahmanism and assumed the tittle *Eka Brāhmaṇa.*

From Pulumāvi's reign onwards the Sātavāhanas paid increasing attention to the coastal Andhra. Nagarjunakonda and Dhanyakaṭaka figure prominently during his reign and it may be said that the latter city became the eastern capital. The persistent confrontations with Chaṣṭana and Rudradāman led to the matrimonial alliance between the two houses; Sātakarṇi IV marrying the daughter of Rudradāman. Among the later Sātavāhana kings Śrī Yajña Sātakarṇi, the last powerful ruler has left an inscription at Chinnaganjam and his innumerable coins of double-mast ship are found throughout entire the Āndhra dēśa. His major achievement was the regaining of the lost territories from the Śakas.

Vijaya and Caṇḍa Sātakarṇi were known to have ruled Andhra while Rudra, Karṇa and Kumbha Sātakarṇi and Pulumāvi ruled in the Vidarbha regions. Inscriptions of Vāsiṣṭhiputra Pulumāvi, Śivamaka Sada, Śivaskanda Sātakarṇi and Gautamīputra Yajña Sātakarṇi are found at Amaravati while Nagarjunakonda has an inscription of Gautamīputra Vijaya Sātakarṇi. Thus the epigraphical and numismatic evidences clearly demonstrate that the Sātavāhana rule must have continued till the first quarter of third century A D.

The Ikshvākus under Vāsiṣṭhiputra Chāṁtamūla rose to prominence and carved out an independent kingdom over the tottering Sātavāhana rule.[2] During the second quarter of 3rd century A.D.

Chāṁtamūla founded the kingdom with Vijayapuri, the present day Nagarjunakonda as the capital which till then was a minor place. His inscription dated in his 13th regnal year is known from Kesanapalli He is credited with the performance of Vedic sacrifices like *Agniṣṭoma*, *Vājapēya* and *Aśvamēdha*. Chāṁtisiri, sister of Chāṁtamūla was given in marriage to Mahātalavara Skandasri of the Pūkiya family and the daughter of a *Satrap* of Ujjain, Rudrabhaṭṭārika, was married to Vīrapuruṣadatta.

During the regnal period of Māṭharīputra Vīrapuruṣadatta the successor of Chāṁtamūla, construction of several Buddhist complexes has been recorded in the inscriptions. Chāṁtisiri with the help of queen Rudrabhaṭṭārika caused the erection of *Mahāchaitya* in the 6th regnal year and the *maṇḍapa* of the monastery in 15th and the *chaityagṛha* in the 18th regnal year. Matrimonial alliances with the Śakas of Ujjain and Vanavāsi were known. Koḍabalisiri married the mahārāja of Vanavāsaka (Banavāsi).

Vāśiṣṭhiputra Ehuvala Chāṁtamūla ruled for 24 years and his regnal period marks the zenith of cultural activity. Śaivism and Buddhism received equal patronage. The Sarvadēva temple was raised by his commander Eliśirī in the 11th regnal year and the crown prince Vīrapuruṣadatta caused the erection of Pushpabhadrasvāmin shrine during the 14th regnal year of Ehuvala. Koḍabalisiri, during the 11th regnal year of Ehuvala, was responsible for the construction of a *chaitya* with a monastery to the monks of *Mahiśāsaka* sect. During the 14th regnal year Bodhisiri donated a *chetiya-ghāra* to the Thēravādin of Ceylon in the *Vihārā* of Chūla-dhaṁmagiri. Bhaṭṭidēvā, the mother of Chāṁtamūla donated the *stūpa*-complex for the *āchāryas* of Bahuśrutīya sect.

The Śaka influence is quite evident during this period as is noticed in the inscriptions and in art.

Towards the later part of the reign political unrest was noticed as the Ikshvāku supremacy was seriously challenged. Memorial pillars, battle scenes carved on the columns and an inscription referring to the victories of an army commander Elśir, etc., are suggestive of the

political unrest. An inscription of Vāśiṣṭhiputra Vasuseṇa of the Ābhira dynasty dated in 278 A.D. is taken by some as a pointer to the Ābhira interregnum.

The last ruler of the dynasty was Vāśiṣṭhīputra Rudrapuruṣadatta and his records are known from Gurjala and Nagarjunakonda. The Ikshvākus were overthrown by the Pallavas in the Krishna Valley in the early 4th century A.D.

Thus the Śakas, Chūṭus and Ābhiras had participated in the political fortunes of Āndhra dēśa and contributed to a great extent to the cosmopoliton character that pervaded Āndhra dēśa.

The advent of Buddhsim which we have noted earlier, brought a remarkable change in the religious scene of Andhra.[3] The *Mahāsāṁghkas* were strong and popular in Āndhra dēśa since the earliest evidence in the form of a stele in which scenes depicting Buddha's association with Vaiśāli and the existence of *goṣthi* at Dhānyakaṭaka is found at Amaravati. The *Caityakas*, an offshoot of *Mahāsāṁghikas* had centred their activities from Amaravati where the splendid *stūpa* was erected (*Mahāchētīye Chetikiyanam nikasa parigahe*). Some scholars suggest that the rapprochement between the Megalithic cult and early Buddhism might have given rise to the emergence of *Caityaka* School which gave prominence to the erection and worship of *chaityas* for gaining merit. This ideological intent was perhaps responsible for the active participation of different strata in the society in raising the great *stūpa* at Amaravati and elsewhere.

Later the emergence of various schools among the *Caityakas* was not due to doctrinal differences, but to their geographical location. Many of the names of the schools end with *Śaila*, *giri* and *vana*. An Amaravati inscription refers to *Mahā-vana-sēliyas* while the one at Nagarjunakonda is called as Apara-mahā-vina sēliyas. The *Pūrvasēlyas* are also referred to in Amaravati inscriptions. *Bahuśrutīyas* were another sect of *Mahāsāṁghikas* that came into existence by 2-3rd centuries A.D. and Nagarjunakonda was their important seat of activity; Kesanapalli being another.

Alongwith the above prominent sects, the more orthodox sects of *Therāvādins*, the *Mahiśāsakas* and the *Mahāvihāravāsins* flourished during the Ikshvāku period. The latter was a sect from Ceylon.

The involvement of *Mahāsāṅghikas* from very early times and the great Nāgarjuna's philosophical contribution during Śrī Yajña Sātakarṇi period led Āndhra dēśa to the quick crossing of *Mahāyāna* threshold. Tradition points to his association with Śrīparvata—the hill range around the city of Vijayapuri, cherished till today as Nagarjunakonda. In the development of *Mahāyāna* Buddhism the *ekāyana* theory is one of the fundamentals which laid great emphasis on the Buddha rather than *Dharma* and he is regarded as the ultimate refuge. This concept was responsible for bestowing central position to the Buddha image in relation to the *stūpa*. The Buddha acts as an agent—an assumed form or collective form through which others are benefited. In the *Mahāyāna* concept Śākyamuni or the historical Buddha represents *nirmāna kāya*, for any image or form represents Buddha. It is a timeless, dynamic and unidentifiable form in *dharmacakramudrā*. Earlier images associated with the first sermon rather refer to the historical figure.

The Bodhisattva ideal is another important trait of *Mahāyānism*. He is held to be a sentient being striving for the benefit of mankind. As an embodiment of compassion, as a person who always assists others to attain their goal, he is endowed with great psychic powers which he uses to help others. In the development of this cult there is an influence of Western elements on Buddhism as for example Bodhisattva Maitreya, etc.

Thus these doctrinal changes have inevitably affected the content of art and architecture as well. In the beginning the focus was on the career of Śākyamuni which later shifted to the image of Buddha, Bodhisattva and the paradises. During 1st century A.D. the aniconic tradition gave place to iconic tradition in Andhra due to the *Caityakas*, although dioecstic speculations on this were formulated here much earlier. Scholars regard this change in Buddha image worship, was due much to the influence of Gandhāra region. Philosophical

speculations were the great forts of the monastic centres, especially Amaravati and Vijayapuri where universities flourished. To the latter monks came from Kāṣmira, Gandhāra, Cīna, Yavana, Tāmbapanni, etc., to study in the monasteries of the Śrīparvata. Thus influenced by the *Cajtyakas* and later by the *Mahāyāna* lore and ideals, merchants, commmoners and princesses contributed to the construction of *stūpas*, *caityas* and *vihāras* with the fond belief that it will bestow religious merit on the donor, his relatives and friends resulting in their happiness in this world and next and *nirvāṇa*.

In the developing Hindu theism Vedic sacrificial cult was held in high esteem during the Sātavāhana and Ikshvāku periods.[4] The Nanaghat inscription narrates the numerous Vedic sacrifices performed by Sātakarṇi I. Gautamīputra Sātakarṇi had the title *Eka Brāhmaṇa* and patronised Vedic *Dharma*. The popularity of *vrata* of fire and water is noted in Hāla's *Saptaśatakam*. The same work also speaks Śiva as well as Gaṇēśa. Vedic Rudra persists along with the new ideal of Śiva. The Gudimallam *liṅga* is the oldest representation of Vedic Rudra integrated into the formless one *i.e.*, *liṅga*. The sanskritization of several tribes resulted in the absorption of local cults into the Brahmanical religion. The cult of village goddess and the buffalo sacrifice held their own. The archaeological evidence from Gudimallam reveals the sacrifice of goats at the altar of the *liṅga* The Nanaghat record and *Saptaśatakam* reveal the growing popularity of Dharma, Samkarṣaṇa, Vāsudeva and Indra. Early form of Vaiṣṇavism can be gleaned from the Nanaghat, Besnagar, Ghosundi, Chinnaganjam records. The *Pañchavīras* around whom the *vyūha* theory developed, were the semi-deified legendary *vṛṣṇi* heroes and they personified the qualities of Viṣṇu. The strong currents of *Bhakti* cult and the practice of deifying the ancestors were very much in vogue during the Sātavāhana times. Nanaghat cave portraits are dynastic memorials. There might be strong influence of Kshatrapas over the Sātavāhanas for the erection of the memorial. *Chāyakambhas* of the Ikshvāku period belonging to the time of Ehuvala Chāṁtamūla strike a different note—different from the Nanaghat

tradition. There are memorial pillars depicting the battle scenes and mentioning Mahāsēnāpati Chāṁtamula, etc. A memorial pillar is raised in memory of Rudrapuruṣadatta's mother. These contrasts to the *Pañchavīras* have no idealised tones and refer to the immediate past. The cult of *Pañchaviras* was widespread in Andhra and the shrine at Kondamotu of 4th century A.D. is an excellent example. Especially, in the centuries after Christ, the rise of Śaivism is noteworthy. Recent excavations have revealed a large number of Śaiva shrines at Virapuram, Siddhesvaram, Eleswaram, Nagarjunakonda, Gudimallam, etc. Especially shrines to Śiva and Skanda at Vijayapuri are numerous and it is held that the god Skanda was their tutelary god. As a war god, and equated with *Daṇḍa* for he is adept in *nīti*, Skanda worship became popular as he became part of Śiva's family. The worship of the Universal Mother is popular as exemplified by several nude figurines with a lotus instead of the head.

The phenomenal rise of Buddhism and art activity that Andhra dēśa witnessed were due more to the growth of trade and industry and to the well-knit guild activity. Early trade routes that traversed east to west and north to south in Āndhra dēśa were : (1) from Machilipatnam (Masolia), Ghantasala, (Kaṇṭakasela) Vijayawada, Jaggyyapeta, Panigiri, Kondapur, Paithan, Nasik and Tagara; (2) another from Dhānyakaṭaka, Vinukonda, Chandavaram, Nandyala, Maski, etc., to which the route from Attirala, Adapur is connected as also the feeder route from Jonnagiri, Rajulamandagiri which must have touched the main route somewhere in Kurnool district; and (3) The coastal road connecting Kaliṅga and Toṇḍaimaṇḍalam passed through Kalingapatnam, Ramatirtham, Visakhapatnam, Sankaram, Lingarajupalam, Kottur, Kodavali, Guntupalli, Kesarapalli, Vijayawada, Chebrolu, Chinnaganjam, Ramatirtham, and Nellore.

A route from Kosala reached Mukhalingam, Kalingapatnam from Jami and Raipur. Another route touching Vengi-Guntupalli must have passed through Alluru, Nelakondapalli, Peddabankur, Dhulikatta reaching Pauni.

A glance at the Buddhist sites in Andhra Pradesh reveal that most of them are located on these high ways (Fig. 1). A study of the inscriptions of this period demonstrates that the Buddhist establishments received support largely from the merchants, craftsmen, *gahapatis* and commoners. The earliest evidence in this context is the inscribed stele from Amaravati which, not only mentions the *goṣthi* called *Vanda* at Dhānyakaṭaka but also the structural complex of the emporium by the side of River Krishna.[5] Bhattiprolu inscriptions also refer to a large number of individuals of *negama sabhā*. Important merchant towns like Kevurura, Vijayapura, Narasala, Cadaka, etc., are known. An Amaravati inscription mentions the existence of members of a guild and numerous are references to *Sethipamukhas*. The craft organisations of *gadhikas*, *Kammakāras*, *avesaṇis*, *lēkhakas* are known from inscriptions. It is significant to note that a cobbler Vidhika donated a *pūrṇa kumbha* slab to the Amaravati *stūpa*. Regarding the royalty we hear that one Rājakumariya Samaliya being associated with the constructional activity of the Amaravati *stūpa*[6] in 2nd century B.C. None of the early *stūpas*, especially of the early period had patronage of the Sātavāhana princesses. To the latter period of the Sātavāhanas, Pulumāvi and Sivamakasada's benefictions are known to the *stūpa*. It was in the Ikshvāku times princesses actively participated in raising Buddhist establishments as instanced at Vijayapuri, Alluru, Kesanapalli, Jaggayyapeta Rentala, Ghantasala, etc.

The guilds that flourished during the Sātavāhana-Ikshvāku period were prosperous, not only due to the internal trade activity but also to the seaborne trade. Archaeological evidence to the existence of inland navigation comes from Dhānyakaṭaka and Nagarjunakonda. Rich emporia on the south-east coast like Chinnaganjam, Ghantasala, Machilipatnam, Gudur, Adduru, Kalingapatnam, etc., must have greatly contributed to the seaborne trade with the countries like Ceylon, Java, Sumatra, Burma, etc., in the Far East. Further, flourishing Roman trade in this period is well attested by the Roman coins found at Nagarjunakonda, Amaravati, Ghantasala, Alluru, Chebrolu, Nandyal, Attirala, and Cuddapah. The large quantities of

double-mastship coins of Śrī Yajña discovered in the early historical sites in Coastal Andhra, demonstrate the intensity of the foreign contacts. Added to this the presence of *Śakas* in Andhra and the matrimonial alliances between the Śakas and the Sātavāhanas and Ikshvākus contributed to the liberal cosmopolitan atmosphere in the towns and cities. The *Nāgaraka* life of the citizen became more sophisticated and courtly and this is best evidenced not only in buoyancy and sophistication in art style and content but also in the large buildings which may be termed as clubs where the pillars are embellished with drinking and wrestling scenes as instanced at Nagarjunakonda.

The role of craft organisation and that of *saṁgha* in the erection of the *stūpa* during the Sātavāhana-Ikshvāku period can be gleaned from the inscriptions. The *saṁgha* received endowments from the donors who are varied and also some in permanent endowments. The latter are invested either in lands or with the guilds. The actual work of the building was conducted by *avesaṇis*, *kāsākāras*, *tesakāras*, *mithikas*, *kāmmakāras*, *kaḍhicakas*, *selavaḍhikins*, etc. Amaravati provides several mason or guild marks such as '*BO*'.

Āndhra dēśa witnessed a glorious epoch from 3rd century B.C. to 4th century A.D. in Buddhist art and architecture. The Buddhist architecture in Āndhra dēśa, as in north India, adopted the *stūpa*-cult as well as the *Caityagṛhas* or *gṛha-stūpas* which integrates in its concept the memorial and *Bhakti* idea. *Stūpa* derived from the root *stūp* (to heap) represents a mound or tumuli. Its funerary association is known from Vedic literature as they were raised over the ashes or charred remains. This popular tradition was adapted by the Buddhists and justly became perfect architectural creation, perhaps during the time of Aśoka. Buddhist literature mentions four kinds of *stūpas* : (1) *Śārīrika* (2) *Pāribhogika* (3) *Uddēśika*, and (4) Votive. The *stūpas* in Āndhra dēśa were mostly known as *caitya*. It is due to the predominance *Caityaka* sect and as pointed out by some scholars the term *caitya* is derived from *cita*—funeral pyre which was commonly used as a synonym for *stūpa*.

Monastic complex as an adjunct to the *stūpa* developed as a part of Buddhist architectural scheme and they are often referred to

as *vihāra* or *saṅghārama*. These are the dwelling places of monks. Buddhist literature, especially *Cullavagga* gives an elaborate description of monastic complex, the like of which is hardly seen in the monastic complex in Āndhra dēśa.

The development of these fundamental forms in brick and stone in Buddhist architecture in Āndhra dēśa during the age of the Sātavāhanas and Ikshvākus forms a fascinating chapter in the cultural history of Āndhra dēśa. Before going on to trace the growth of Buddhist architecture we may take note of the distribution of Buddhist vestiges in Āndhra dēśa. The remains of Buddhist *stūpas* and *vihāras* are known from Amaravati, Bhattiprolu, Kesanapalli, Vaikunthapuram, Sitanagaram, Vidyadharapuram, Undavalli, Vijayawada, Buddham, Rentala, Velpuru, Manchikallu, Uppugunduru, Peddaganjam, Nambur, Kanuparti, Tekkallapadu, Garikapadu, Jaggayyapeta, Gummadidurru, Alluru, Ghantasala, Gudivada, Guntupalli, Adurru, Kodavali. Mangamaripeta, Lingarajupalem, Kalingapatnam, Salihundam, Jami, Chandravaram, Dupadu, Adapur, Nagarjunakonda, Yeleswaram, Gajulabanda, Panigiri, Kondapur, Dhulikatta, Nelakondapalli. etc. (Fig. 1).

The earliest and the biggest *stūpa* in Āndhra dēśa is the renowned *Mahācaitya* of Amaravati.[7] Recent excavations at this site revealed that the *stūpa* originally was of mud dating back to 4th century B.C. Still its parimeter has not been established. However, the *stūpa*, during the Aśokan period (in the second half of third century B.C.) possessed a granite railing with two gateways and an inscribed column bearing an Aśokan edict. The uprights of the railing had a height of 2.3 m. During the post Aśokan period, as the recent excavations revealed, the granite railing was replaced by a limestone one of 1.9 m, high, mostly plain. Most of these rail fragments carry donative labels of the 2nd century B.C. The visual representation of the *stūpa* of this period is seen on a cross-bar fragment. It represents a *stūpa* with *harmikā* and the base of the dome carrying wavy decorations. A five-barred railing is situated in front of the *stūpa*. The final form of the *stūpa* took shape during the first and second centuriēs A.D. The *stūpa* has a diameter of 49.30 m and

the *āyaka* platforms measure 7.20×2.10 while the dome is estimated to have had a diameter of 42m and its height could be around half of the diameter. The *pradakṣinapatha* between the *stūpa* and the railing measured in its width 3.70 to 4.0 m.

Thus, architecturally the provision of *āyaka* platforms, each carrying five *āyaka* pillars connoting the five important stages of Buddha's life, birth, Great Renunciation, enlightenment, first sermon and extinction, had set a trend which became a constant feature in *stūpa* architecture in Andhra. Though this feature is seen at Vaiśali, it did not become integral to the design of *stūpa* in north India or in the Deccan. It may be due to the fact that *Mahāsāṅghikas* in Andhra were largely responsible for the erection of the *stūpas*. The *stūpa*, is of solid brick variety with limestone casing slabs veneered over the drum and the dome. The drum is carved with *stūpa*, representations alternated by pilasters. The entablature of the drum portion carries narratives from the *Jātakas* and events from Buddha's life alternated by amorous couples. The dome carries in the lower registers *triratnas* and *purṇaghatas*, running animals and *Jātaka* tales and in the upper portion garland-frieze probably in stucco.

The imposing railing stood 3.57m high with majestic gateways. These are 7.5m wide and the railing at this point projects radially outward for 4.8m feet and turn at right angles for 1.9m and further project at right angles for about 2.5m The corners of the entry way at the front and at the rear are surmounted, by lions. The rail is also splendidly carved with *Jātaka* tales and the life of Buddha.

The *stūpa* at Bhattiprolu which rivalled the *Mahācaitya* at Amaravati in its size, grandeur and antiquity is another example of solid brick variety.[8] The diameter of the *stūpa* at the base is 47 m while the dome is 3.4m in diameter and the height the drum being 2.40m According to Rea, the height of the dome was less than half of of its diameter. The railing stood 2.50m away from the drum. Interesting is the find of inscribed stone receptacles which were deposited near the central hole at various depths of 4.20,5.20, and 5.40m Among the finds in these, *the* pieces of bone are noteworthy as it is described as *Śārīrika stūpa*. The importance of Bhattiprolu

stūpa lies in its wheel-shaped plan, for, it heralds the beginnings of this mode in *stūpa* construction. Since the occurance of this feature is noticed in the *stūpas* at Piprahwa, a phase of Dharmarājikā stūpa at Taxila, at Mathura and Peshawar and since most of these are not firmly dated. It is difficult to say whether this feature came into vogue first in Gandhāra or in Andhra. However, it should be admitted that the wheel-shaped plan was widespread in north India and it is only during the Christian era the wheel-shaped plan became a characteristic feature of the *stūpas* in Āndhra dēśa.

Another important *stūpa* datable to 2nd century B.C. is the *Mahācaitya* at Jaggayyapeta. The *Mahācaitya* measures 18m in diameter and has *āyaka* platforms. Extant now is the drum to a height of 3.14m which is carved with panels at the *āyaka* projections and with pilasters all along the drum. The *stūpa* had a brick casing and the core consisted of 60m thick layers of earth topped by compact flooring of large sized bricks. Of interest is the form of pilaster. Over the stepped base and *ghata*, rests a composite animal supporting a female devotee. Above the shaft a bell-shaped member followed by a cable or bead and reel necking supports a stepped abacus over which two addorsed winged animals with riders are shown. This form recalls the Amaravati examples.

More or less contemporaneous with the early phase of Amaravati, the *stūpa* at Kesanapalli in its original form had *āyaka* platforms and the core was packed with layers of earth alternated by brick floorings. Inscriptions and art style bear out its early date, *i.e.*, 2nd century B.C.[9]

A solid brick *stūpa* in Gudivada was already in ruins when Rea dug the site. From the associated evidence it is opined that the *stūpa* belongs to 2nd century B.C.

The *stūpa* at Chandavaram (Pl. 1) is a splendid structure and its early phase can be dated to 2nd-1st century B.C.[10] The *stūpa* has a basal diameter of 24m and a six feet high drum aud high 5.4m dome. At cardinal points the *āyaka* platforms are provided. Encased by brick walls and filled by rubble packing, the *stūpa* belongs to solid

brick variety. The processional path is paved with brick fronted by a stone railing. The decoration of the drum-slabs mainly consisted of the motifs like *Bodhi* tree, *Dharmacakra* and unornamented *stūpas*. Architecturally the distinguishing feature of the *stūpa* is the terrace made of brick fronted by stone casings. This recalls the similar architectural devices adopted at Taxila as in the Darmarājika *stūpa*.

One of the important and extensive group of monuments is the *stūpa* at Salihundam. This place anciently known as *sālipeṭaka* (emporium of rice), possesses a *mahāstūpa* of solid brick variety lacking the *āyaka* platform. It had a diameter of 14m Though the earliest stone inscription is dated to 2nd century A.D. which records *dharmaraño Aśokasirino*, the *stūpa's* origin can be dated to 2nd century B.C. for the spread of Buddhism was perhaps due to the activities of Aśoka.

The recently excavated *stūpa* at Dhulikatta[11] as the inscriptional evidence suggests had its nucleus in early 2nd century B.C. Excavators have indentified two phases of constuction of the *stūpa*. Originally, the *stūpa* had a plain drum with *āyaka* platforms and a small dome with *harmikā* and *chattrāvali*. A square enclosure around the drum filled up with bricks is raised to strengthen and also it served as a *pradakṣiṇa pātha*. During the second phase of constructional activity, the drum was enlarged which is 36m in diameter. It is built with bricks entirely. The drum stood 12m high and three metres away from the outer rim the dome rises. Alternate layers of bricks and red morrum are noticed in the core of the dome. Atop the dome the *harmikā* and *chattrāvali* must have been the crowning members, remnants of which were found in the excavations. Sculptural representations on the *stūpa* include five hooded Muchalinda Nāga, *Bodhi* tree, *Mahābhiniskkramaṇa*, etc., and some reliefs carry label inscriptions of 2nd century B.C.

The *stūpas* at Garikapadu and Peddaganjam might belong to 1st century B.C. The basal diameter of the *stūpa* at Garikapadu is 24.68m while the large *stūpa* at Peddaganjamh as a diameter of 22.55m. In both instances the core of the *stūpa* is filled with concrete alternat-

ed by brick floorings. At Garikapadu the use of lime concrete is noticed. A feature that deserves mention is the laying of bricks in the form of *Svastika* in Peddaganjam *stūpa*.

The above survey of early *stūpas* in Āndhra dēśa reveals certain important trends. The wheel-shaped plan and the *āyaka* platforms came into use in 2nd century B.C. in the Krishna Valley and became popular while the northern regions of the south-east coast beyond Godavari did not adopt this feature. Alexander Rea observes on the advantages of this constructional method : "In small structures where sinking of foundations and consequent fracture of the masonary is not liable to occur, an earthen packing may be perfectly safe; but in large domes, any sinking of the wall may cause cracks which amidst moisture, when the expansion and contraction of the material is certain to cause the destruction of the dome. In some cases, this has been obviated by brick, concrete, or stone floors stretching across the interior at intervals in the height. Examples occur at Jaggayyapeta, Garikapadu, and Peddaganjam. Others have cross walls in the intervals with a mud packing. Examples are at Ghantasala and Peddaganjam. Solid domes are found at Gudivada and Bhattiprolu; and these are undoubtedly the earliest of these stupas".

The terraced *stūpa* at Chandavaram once again was necessitated by its location. As it was situated on a small hill, the terrace was laid in order to obviate the erosion and seepage of water in the foundations of the *stūpa*. It is an unique example in Āndhra dēśa.

In the later Sātavāhana period particularly from 1st century A.D. the *stūpa* construction attains maturity. This is best evidenced in the *Mahāchaitya* at Ghantasala, a renowned emporium of early Christian era. The *stūpa*, 6.7m in basal diameter and 33.8m around the dome had a solid brick core of 3m sq. in the centre which rises to the height of the dome (Fig. 3). This is enclosed by an outer square of 5.7m which is divided by cross walls that connect the outer circle. This concentric brick wall measures 56m in diameter. Another large sized brick concentric wall 5.58m thick is divided in turn by the radially disposed cross walls into 16 cells. This corresponds to the base of the drum while the portion beyond forms the base of

the drum. Thus the net work of walls form into 32 chambers packed with mud. The *pradakṣiṇa patha* around the drum is paved with bricks. The *āyaka* platforms measure 5.43m by 1.52m. A terrace is laid over the drum around the dome. From the sculptures recovered at the site, it can be said that the *stūpa* originally was decorated with sculptured reliefs similar in the mode of Amaravati *stūpa*. It also possessed a highly ornate railing and a coping fragment was found recently in the clearence operations.

The relics were deposited in the central shaft at varying heights as at Bhattiprolu. The *stūpa* can be dated to 2nd century A.D. as an inscription registers the gift of an *āyaka* pillar by the wife of a *mahā-nāvika*.

The second largest *stūpa* at Peddaganjam with 11.58m diameter reveals similar construction as instanced at Ghantasala. The *stūpa* is datable to 2nd century A.D.

An establishment of *Pūrvaseliyas* is located at Alluru where a *stūpa* datable to 2nd century A.D. exists. On plan the brick *stūpa* is wheel-shaped with a ciruclar solid hub which is 9.75m in. in diameter. The spokes divide the entire space into 16 cells which were filled with brickbats and earth. The drum 23.36m in. in diameter had four *āyakas*. In the processional path two floors were noticed and the latter one yielded evidence of a thicker wall and entrances opposite the *āyaka* platforms. The *stūpa* and its monasteries received royal patronage and constructional and sculptural activities were evidenced during the Ikshvāku period, particularly in Ehuvala Chāṁtamula's time.

The *stūpa* at Gummadidurru belongs to 2nd century A.D. The drum of the *stūpa* is 14.76m in diameter and *āyaka* platforms measure 4m by 0.60m It is wheel-shaped on plan and the hub is a square brick structure filled with rubble and brickbats in mud and it is fashioned in the form of *Svastika*. This is connected with the outer rim by 8 walls. The drum and dome were encased with sculptured slabs depicting scenes from Buddha's life. The completion of the sculptural activity of the *stūpa* took place perhaps in third century

A.D , as one inscription records the gift of a drum frieze by a native of *Dakṣināpatha*

Nagarjunakonda (ancient Vijayapuri), the capital of the Ikshvākus became a major religious centre during the third century A.D. During the late Sātavāhana period the prevalence of Buddhism here is attested by an inscription of Gautamīputra Vijaya Sātakarṇi which invokes Buddha. However, no structural remains of this date are available.

The most dominant sect *Apara mahāvinaseliya* had the earliest establishment. The *Mahācētiya*, an apsidal *cetiya-ghara* with a stone-cased *stūpa* and a three-winged monastery were built through Chāṁtisiri's benefactions and queen Rudrabhaṭṭārika. The inscriptions refer to the construction of *stūpa* in 6th, *māṇḍapa* in 15th and *caityagṛha* in 18th regnal years of Vīrapuraṣadatta. The *stūpa* measures 21.73m in diameter and has three concentric circles interconnected by cross and radiating walls, and an *āyaka* platform at cardinal directions. The constructional activity was done under the guidance of one the Reverend Ānanda. The relics, as the inscription says (*saṁmāsaṁbudhasa dhātuvara parigahita*), were the bodily remains of Buddha. During the 8th regnal year of Ehuvala Chāṁtamūla a *mahācaitya*, two *caityagṛha* and a three winged monastery were renovated. Sarkar observes "It was a self the, sufficient unit, with more than one phase,.....A rubble *stūpa* with a *vihāra* built on earth fast poles, belonged to the earliest phase. But the *caityagṛha* to set up a Buddha image and two votive *stūpas* in front of the other apsidal shrine were important accretions not encountered in the earlier monastery of the *Apara mahāvina seliyas* (Site No. 1)". Further on the above differences between the two sites, Sarkar infers that *Apara mahāvīnaseliyas* was split into 2 sects, one holding the establishment at Site No. 1 adhering to the worship of *Mahācaitya* and *stūpa* enshrined in *caityagṛha* while the other, at site No. 9 was responsible for ushering in the image worship (Pl. 2). Another establishment of this sect might have existed in or around Site No. 17 as an inscription refers to the *Apara mahāvinaseliya*.

The *Theravādin* monks of Ceylon had their monastic establishment during the 14th regnal year of Vīrapuruṣadatta when Bodhisiri, a female lay worshipper gifted the *caityagṛha* with a *stūpa* on the *Chūladhaṁmagiri* (Site. 43.). The distinguishing feature of the *stūpa* is of solid rubble-core and bereft of spokes and *āyaka* platforms. At site No. 38, *Mahāvihāravāsin* a sect of Ceylon had an exclusive establishment. The features of the *stūpa* are similar to that of Site 43 and the latter accretions indicate that the *Mahāvihāravāsins* accepted the idea of erecting votive *stūpas* and image worship. Another aspect that deserves mention, is the inclusion of *stūpa* and a *caityagṛha* within the residential enclosure.

The *Mahīśāsaka* sect's establishment consisting of a *stūpa* and a large four-winged monastery was raised by Koḍabalisiri, the sister of Ehuvala Chāṁtamūla during the latter's 11th regnal year. Though one of the *stūpas* is wheel-shaped and both had *āyaka* platforms, the absence of *caitya-gṛhas* is noteworthy, revealing the conservative character.

The monastic centre of *Bahuśrutīya* sect was located at Site No. 5 which came up in the 2nd regnal year of Ehuvala Chāṁtamūla. This comprised of a *stūpa*, *maṇḍapa*, two *caityagṛhas* with *stūpa*, three cells of oblong and circular nature.

Above are the dominant sects that influenced the architectural trends at Nagarjunakonda. Vestiges of more than thirty monastic establishments, that came up within a century, show marked variety. It is noticed that these can be broadly classified into : (1) *stūpa* with a monastry, (2) *stūpa*, monastery and *caityagṛha* enshrining the *stūpa*, (3) those having Buddha image in *caityagṛha*, (4) monastery and *caityagṛha* enshrining the *stūpa*. Aside from this, there are isolated *stūpas*. Though the occurrence of *stūpa* with monastery and *caityagṛhas* as a monastic unit is reported from several sites antedating Nagarjunakonda, the credit of making these into a highly proportioned and pleasing lay out goes to the builders of Nagarjunakonda. Preference for brick built *stūpās* although is noticeable, the rubble *stūpas* are also built. These are without spokes; some have

āyaḳa platforms. The wheel-shaped plan remains the most favoured for, the large sized *stūpas* and Sarkar suggests that this innovation owed much to the *Caityaka* sect, the dominant school in Āndhra dēśa and is a derivative from the *Dharmacakra* symbol. One other interesting feature is the *Svastika* form in the centre of the base which occurs in three *stūpas* in Sites 20, 59 and 108.

In the wheel-shaped *stūpas*, the number of spokes, it is observed, largely depend on the size of *stūpa*. Sarkar's study on this aspect has shown that *stūpas* measuring more than 6m diameter had always 8 spokes, while those less than 8.5m possessed either 4 or 6 spokes. It is also suggested that the number of spokes perhaps signify the episodes of Buddha's life or his teachings. It is significant to note that some *stūpas* though had *āyaka* platforms did not carry *āyaka* pillars. The railing as a constant feature in the architectural scheme of the *stūpa* is not found at Nagarjunakonda. There are many *stūpas* without any railing. Many have been raised on high platforms. When the *stūpa* is not embellished with limestone slabs, it is coated with plaster of lime.

The prominence given to the *stūpa* as a dominating one in the skyline as in the pre-Christian era is noticed at Nagarjunakonda. But this is not a feature of all the establishments. It is obserbed that the sects like *Apara mahāvinaseliyas*, *Bahuśrutīyas* and *Mahīśāsakas* laid great importance to the *stūpa*. The most aesthetic layout is encountered here as the *stūpa* fronted by two apsidal *caityagṛhas* facing each other, which in turn formed part of a rectangular *vihāra*. This is an innovation attributed to the *Bahuśrutīya* sect (Fig. 4).

Construction of votive *stūpas* also came into vogue during Ehuvala Chāṁtamūla's regnal period. Quite a good number of monasteries had votive *stūpas*. Most of these had solid core and lacking *āyaka* platforms.

Nagarjunakonda, thus during third century A.D. became a focal point in Buddhist ideology, art and architecture.

The *stūpa* at Goli is ascribed to the third century A.D. on paleographical and stylistic grounds. The establishment consisted of a *stūpa*, a *maṇḍapa* and a *Caityagṛha* and votive *stūpa*.

The smaller *stūpas*, wheel-shaped on plan at Chandavaram belong to the 3rd century A.D. The main *stūpa* also received major sculptural embellishment. The *stūpa* at Dupadu may belong to 2-3rd centuries A.D.[12]

The *stūpa*, *Caityagṛha* and monastic establishments came to light in the recent excavations at Nambur.[13] The wheel-shaped *stūpa* with *āyaka* plaforms is 12 m in diameter and has 8 spokes with an inner concentric circle. This establishment on the basis of associated evidence can be dated to 2-3rd centuries A.D.

The Ikshvāku period witnessed several additions and renovations to the existing *stūpas* in Āndhra dēśa.[14] Mention should be made of the construction of *maṇḍapas*, adding of Buddha images and lions at Ghantasala. A stone *maṇḍapa* with a *gandhakuṭī*, a railing and a *toraṇa* were built at Ghantasala by Buddhisiri, a resident of Kaṁṭakasela (Ghantasala) during third century A.D. During the reign of Chāṁtamūla a stone pillar was installed in the *stūpa* establishment at Alluru. The eastern *āyaka* pillars of the *stūpa* at Jaggayyapeta were added during the reign of Vīrapuruṣadatta.

Yeleswaram, opposite to Nagarjunakonda, now submerged, yielded Buddhist remains of Ikshvāku period. A brick *stūpa* 12.3 m. in diameter with two oblong projections, an apsidal *Chaitya* hall, and a limestone pillared hall with 6 rows made into rooms by walling up the spaces in between the pillars are dated to 3-4th centuries A.D.

The Buddhist remains at Uppugunduru[15] are associated with Vīrapuruṣadatta's inscription dated in the 19th regnal year. Four statues of Buddha and a *stūpa* slab, are recovered from this site.

Stūpa Shrines :

Among the architectural forms of Buddhism, the *Caityagṛha* or *gṛhastūpas* symbolise the idea of memorial aspect as well as

worship. As elsewhere in India, this architectural form in Āndhra dēśa was favoured as early as 2nd century B.C. The earliest form is instanced in Guntupalli and the hill range here is called as *Mahā Nāgaparvata* in inscriptions.[16] The rock-cut shrine on plan has a vestibule, crescent in shape leading into a circular chamber and a thin wall seperates the two. This, to an extent is recalled Kondavita example but the *Caitya* there has a clear cut narrow opening connecting the shrine with the vestibule, following the Sudama and Loma Rishis. While the comparison may bring into focus the different traditions prevailing in different regions, the Guntupalli example clearly reveals the building tradition of huts prevalent then, which has been translated into stone. The ribbed vaulted roof of the circular shrine is also after primitive wooden architectural tradition (Fig. 5). This is a pillarless shrine and its facade has a simple horse shoe-shaped arch.

Another example of structural *Caityagṛha* at Guntupalli stands on a highly elevated terrace which has flight of steps; one of these yielded a 1st century B.C. inscription. An oblong porch leads into the circular chamber (10.9m in diameter). Inside a *stūpa* filled with mud and bricks had a casing of stone slabs. Among the features of elevation, the base has a *padmajagati*-shaped moulding. At present the walls stand to a height of 2.4m

The circular *Caityagṛha* at Salihundam on plan has a narrow passage and a circular shrine. This shrine is datable to 2nd-1st century B.C.

Structural examples of this variety are known from Kondapur.

At Nagarjunakonda the circular shrine, as instanced at Site 27, has a flight of steps with *pūrṇaghata* bas-reliefs flanking on either side instead of a passage as noticed in earlier examples elsewhere. These enshrine Buddha image, In the monastic establishments the circular structures with square interiors have been used by the monks for living. Regarding the use of circular form for the resendential use Sarkar rightly observes that, 'This may be due to local influence as circular huts are quite common in this part of Andhra Pradesh, the

area being also inhabited by the Chenchus using circular dwellings of varying dimensions.[18]

The apsidal *Caityagṛha* dates back to 1st century A.D. These are encountered invariably in structural form and they are modest.

The apsidal sanctuaries enshrining *stūpa* of pre-Christian date are mostly found at Salihundam, Kesanapalli, Chandavaram. But a prolific occurence at a number of sites is observed from the early Christian era. Significant examples are encountered at Ramatirtham, Sankaram, Nagarjunakonda and Guntupalli. At Salihundam two apsidal *Caityagṛhas*—one enshrining a *stūpa* and the other, a Buddha figure have been exposed. Of these the *gṛha-stūpa* has been dated to 1st to 2nd centurv A.D. while the Buddha chapel is ascribed to 3rd century A.D. Ramatirtham has a Buddhist establishment of 1st-2nd century A.D. A *Caityagṛha* (No. 1) has a screen-wall between the shrine and vestibule. This screen-wall has a central doorway. The *stūpa* is of brick encased by stone-slabs. The *caityagṛha* is approached by a flight of steps with parapets and a moonstone at the base. At Sankaram, to the east of the main *stūpa* lies an apsidal shrine and monastery. There are two apsidal shrines near the entrance of courtyard, and beyond the main shrine. Possibly in these, the Buddha images were enshrined, for a rectangular pedestal with a socket is found in the shrine. This complex may be dated to 1st-2nd centuries A.D. A Buddha chapel is known from Guntupalli of the same date. It has a moulded base and the wall recesses are carved with *jāḷi* patterns. Off the door a Buddha image is housed in a niche. The barrel-vaulted roof surmounts the structure. The early centres like Amaravati and Bhattiprolu definitely had monastic establishments with *Caityagṛha* but no traces of these are available now. In terms of the evolution of apsidal shrines, Nagarjunakonda offers interesting evidence. The *stūpa* and Buddha image occur in the apsidal shrines and in the last quarter of 3rd century A.D. a certain prediliction for the Buddha image is noticed. Structurally in the shrine no space is provided for circumambulation—a feature also noticed at Ramatirtham. Parapets carved with *pūrṇaghaṭa* along the flight of steps are also noticed in the structures at Nagarjuna-

konda. The ends of the stone parapet are carved like the forepart of a *makara*. In front there is a moonstone; few have friezes of procession of animals. The *padmajagatī*-like moulding in the base and the wall at times had a stone casing. Square and oblong shrines are also found at Nagarjunakonda.

The erection of *stūpas* and *stūpa*-chapels became popular in Āndhra dēśa, particularly during 1st century A.D. The beginning of the shrines with an image probably can be traced to 1st-2nd centuries A.D. as the apsidal image shrines are reported from Ramatirtham, Sankaram, Guntupalli, etc.

Vihāras :

The dwelling houses of the monks form an important adjunct of a Buddhist establishment. These developed into great centres of learning; the renowned ones being Amaravati and Nagarjunakonda. The earliest Buddhist site Amaravati, though must have possessed monastery from the early times, no early monastery has till now been discovered. Existence of several monasteries has been noted by Hiuen Tsang in the second quarter of 7th century A.D. and he observed 'a crowd of Buddhist monasteries but most of them were deserted.'

The earliest of the extant monastic retreats at Guntupally exemplifies the beginnings of rock-cut architectural tradition in Āndhra dēśa. Excavated at two different levels, the *vihāras* are simple and architectonic in character. The *vihāras* on plan have 3 cells on three sides of a narrow passage and a verandah in front. No provision for worship is noticed. The cells have a doorway and few are provided with windows. However, the facades have doorways topped by horse shoe-shaped arches, mostly blind and decorated with basket patterns. These recall barrel-vaulted structures seen in the reliefs of Amaravati, Jaggayyapeta, etc. Many of the *viharās* are badly preserved. These are dated to 2nd or 1st century B.C. Another rock-cut *vihāra* has recently been noticed.[19] It is square on plan and measures 4 m. This comprises of a big hall flanked by small rooms and fronted by pillars. Rock-benches are also provided. Inscriptions in this *vihāra* record gifts by a *mahānāvika*, a resident of *Mahānāgaparvata* (Guntupalli).

The *Mahāśaila maṇḍapa* also was raised during the same period and it is completely ruined. Here, the pillars are 4.50 m high and 0.40 m in breadth and carry lotus half-roundels in the upper part of the pillars. Inscriptions on these pillars, mostly of 1-2nd century A.D., record donations from the *Nāvika Āryadharma*, wife of a *gahapati* Hangha, etc.

Another important rock-cut monastery is located at Sankaram. Row of cells on the east, south and north faces of *stūpas* sanctuary hill, are simple and have plain doorways. Some have partition walls, benches and few have pillars. These rock-cut caves may be ascribed to 3rd century A.D.

From the epigraphs we learn that monasteries were called as *ārāma*, the earliest mention of which is *Kattahārāma*. Sankaram, the present name of the Buddhist establishment might be a corruption of the word *Saṅghārāma*. The term *vihāra* became popular mostly from 3rd century A.D. As already noted the *Mahāsāṅghikas* were the most dominant sect and the *Caityakas* controlled many Buddhist centres from the pre-Christian period onwards. They were further split into the *Śaila* schools—known as *pūrva śailas*, *apara śailas*, *uttara śailas* and *Rājagirikas*. The *pūrva śailas* with their centre at Amaravati, *apara śailas* at Nagarjunakonda, *uttara śailas* probably at Jaggayyapeta and *Rājagirikas* mostly at Amaravati are known from inscriptions. Mention of *Ārya saṁgha* is found in the recently discovered inscriptions of 1st century A.D. at Guntupalli, and Amaravati.

The vestiges of structural *vihāras* from Salihundam, Ramatirtham, Kodavali, Sankaram, Ghantasala, Alluru, Gummadidurru, Jaggayyapeta, Chandavaram, Kondapur, Panigiri, Gajulabanda, Vidyadharapuram, etc. are known and at these sites mostly structures are square or rectangular and are situated away from the *stūpa* and *caityagṛha*.

At Bhattiprolu two wings of a *vihāra*, each comprising four rooms measuring 2.75 x 1.8 m with a verandah in front and an entrance on the east besides a *caityagṛha* were exposed recently.[20]

Another example of a *vihāra* complex is noticed at Gajulabanda where a three winged monastery and a wing comprising of eight cells opening into a verandah have been traced. Inside the monastery a circular *stūpa* and an apsidal shrine are found.[21]

Panigiri also possessed a similar *vihāra*-complex wherein a wing consisted of six cells and three winged units numbering three are found. An apsidal shrine and several votive *stūpas* are also noticed.[22]

However, at Nagarjunakonda the *vihāra* in its architectural conception and execution revealed highly evolved forms. As elsewhere many sites in Nagarjunakonda had *vihāra* away from the *stūpa* and *caityagṛha*—all surrounded by a compound wall. It is observed that in the early stage *caityagṛhas* were open to laity but later these were integrated in the *vihāra*-complex itself. With the growing importance of Buddha image in the worship, the Buddha shrine became part of the *vihāra*. Among the *vihāras* uncovered at Nagarjunakonda the *Bahuśrutīya* monastery (Site. 5) comprised of 28 cells, an oblong Buddha shrine and two chambers; one of them being circular externally and square internally while the other is oblong. These were interpreted as being meant for high pontiffs as *āchārya* and *vinayadhāras*, etc. Such chambers are also seen in the *Mahīśāsaka* and *Mahāvihāra* monasteries. The smallest monastic establishment had only two cells. Regarding the nature of the monastery Sarkar observes: 'There were monasteries with arrangement for the accommodation variously of nine, ten, twelve, thirteen, fifteen, sixteen, nineteen, twenty, twenty-one and twenty-two persons . . . Approximately, the size of the monastic population of Nagarjunakonda which naturally might have included temporary inhabitants, was about four hundred and fifty. The size of cells varied from 7 to 9 ft. (2.1 to 2.7 m). The developed units, e.g. sites 3 and 4, had refectories, store-rooms, etc., attached to the monasteries."[23] Regarding the constructional aspects, the *padma-jagatī* type of moulding at the base, plain brick lime plastered walls and the sloping roof or a flat one characterise the monasteries. Mostly the flat roofs are supported by pillars while the sloping roofs have a net work of rafters and caves and covered by tiles. In the excavations at Nagarjunakonda a large number of tiles are recovered.

These are mostly rectangular and have round holes and deep grooves longitudinally. Representation of tiled buildings are seen in Amaravati and Nagarjunakonda sculptures.

There is now tangible evidence to establish the early beginnings of the formative phase of Andhra Art. Amaravati, Kesanapalli, Chandavaram, Dhulikatta, etc., provide the nuances of the Andhra style. The *triratna* in bold relief on a granite upright and an outline of the *stūpa* and *vṛksha-caitya* on an inscribed cross-bar datable to 3rd century B.C. from Amaravati[24] are more in the nature of graphic art and reveal hesitant handling of different planes in the depiction of *stūpa*-complex. From this stage, the earliest phase of Amaravati art emerges in 2nd century B.C. as evidenced in the limestone stele and *yakṣī* figures, now preserved in the Site Museum, Amaravati.

The stele (No. 304—pl. 3) has four faces and one among these is completely defaced. At the base a three-barred rail is carved and the entire stele on its border carries a double row of bead and reel motif. The events of the life of Buddha—from his sojourn at Vaisali to the *parinirvāṇa* at Kusinagara are represented in six scenes. In the representation of *Bahuputa caitya* the *caitya* is shown as a tree within railing. Two devotees are shown, one with folded hands and the other holding the child in his left outstretched hand. In the next scene, *cāpāla caitya* at Vaisali a kneeling figure with folded hands is depicted by the side of the *Buddhapāda*. Atop the grotesque faced figure a vaulted structure with three pinnacles and a *Buddhapāda* under an umbrella are shown. According to the inscription here 'The Lord dwells in the *Kūtāgāra*-cottage in *Mahāvana* at Vaisali.' From this point Buddha gazed at the city of Vaisali 'with an elephant's look'; the label inscription also reads *nāgāpalogana*. In another scene an oblong seat under a tree fronted by a river is depicted representing the sick Buddha, consequent to the meal he had at *Pava*, resting under a tree to take water from the river. According to the story the muddy waters became clear to the surprise of Ānanda. The next scene is defaced except for the label inscription which reads '*parinirvāṇa*'; the 'extinction of the Lord in the *śāla-grove*.'

The second face depicts the structural complexes at Sravasti and the purchase of Jetavana by a wealthy merchant Anāthapiṇḍika from prince Jeta.

Dhānyakaṭaka forms the theme on the third face. An inscription on this reads *Dhamnekada vamda-name gothi*. Fronting the waters (River Krishna) are a storeyed structure with a staircase and to its right a vaulted structure with two massive pillars. Beyond this are the structures with *caitya* arches and a pavillion, each enclosed in a railing. This structural complex might have belonged to the *goṣṭhī* referred to in the inscription.

The art of the stele bears strong resemblance to the railing carvings of Bharhut in the depiction of structures. Technically the artists at Amaravati have shown structures not only frontally and laterally but also isometrically—a feature lacking in the art of Bharhut.

To the same period the relief of an elephant, *stūpa* and *yakṣī* figures are ascribed. Of these the *yakṣī* figures are important.[25] The *yakṣī* (ht. 51 cm.—No. 485) is dressed upto the breasts ; the hands are completely lost and the breasts are mutilated (Pl. 4). The oval face has high arching eyebrows, pointed nose and high cheek bones and wears a slight smile. The figure reveals angularities and flatness in carving. She is ornamented with a large diadem on the forehead, large and heavy earrings and a single stranded *hāra*. Slightly better preserved is another figure of *yakṣī* (No. 506). The face is squarish and the short stunted nature of the shoulders, heavy breasts, flat navel and abrupt curves of the body are noteworthy. The plaited hair drawn backwards, a diadem on the forehead, heavy earrings, *phalakākāra*, *mēkhala*, *kēyūra* and a string of bangles are other ornaments which bear striking kinship in its delineation to the art of Bharhut.

The relief of an elephant exhibits shallow and flat carving but the broad motion is well captured though the contours are hesitantly drawn.

The sculptures belonging to the limestone railing of 2nd and 1st century B.C. are now preserved in the Amaravati Museum,

Government Museum, Madras and the British Museum, London. The rail coping-slabs now in the Madras Museum have carvings of galloping animals, bulls, winged lions, antelopes and men—all carved in low relief. A pillar in the Government Museum, Madras depicting the scenes of the Great Departure and a scene on the bank of Neranjara river at Bodh Gaya deserve mention. In all these reliefs the line is the chief organising factor. Besides such archaic flat carvings, the modelled ones are also seen though basic technique remain the same. To these aspects, we may cite the coping fragments illustrated by Sivaramamurti and Barrett. Bordered with roll ornament and lotuses or foliate designs the copings are filled with dwarfs carrying the meandering garland which are interlaced with foliate curls. At times *makaras* and women also figure. The meandering stem covering the lotuses is commonly seen and a variant to this is characterised by the broad sweep of the stem encircling the multiple lotus shoots, foliate curls, peacocks, etc. The shallow carving, clear outlines of the forms, flat and rather plumpy limbs are seen in the panel of the conversion of Jaṭilas.

In the iconographic context, the coping fragment exhibiting the elephant headed dwarf carrying the garland and a seated woman in front of the *makara* are significant. Coomaraswamy identified the elephant headed dwarf as Gaṇēśa while the seated women has been identified by Sivaramamurti as Goddess "probably Śrī (Lakshmī)... the earliest representation of the goddess known from South India." The paleography and its art indicate 2nd century B.C. The relief showing a man placing his right hand upon the head of a boy reveals the harshness and abrupt contours and flat surfaces. So is the case of *yakṣa* fragment.

Before going on to the development of art style at Amaravati in the early centuries of Christian era, the vestiges from other early centres should be considered. Early Amaravati style is encountered at Jaggayyapeta. Contrasted to the Amaravati reliefs, the form seen here is taller, slender and agile. In technique Jaggayyapeta partakes the shallow carving with angularities and harshness as seen in the

panels of Amaravati of 2nd century B C. This is quite evident in the Cakravartin relief wherein the linearism is also noticeable in the figure of women.[26] It has been suggested that the ethnic form and beauty are much akin to the aborginal people, the Cencus who inhabit the Krishna valley.

The concept of universal monarch developed in the Buddhist ideals of kingship has been represented as an iconographic form first in Andhra at Jaggayyapeta, for that matter even in India as well. Distinguishing aspects of the Cakravartin relief are that the Cakravartin is surrounded by the seven emblems of his supremacy, the wheel, wife, horse, star, minister, general and elephant. Further the king stands in royal gesture keeping his clenched left hand at his chest and stretches his right hand upwards. Five streams of punch-marked coins descend from the top of the panel. This symbolises that a righteous king can at his will, make showers of coins, jewels, food and cloth which act in turn symbolically demonstrates the beneficiance of just rule.

Other sculptures like the fragment of casing slab, *yakṣa*, worship of Buddha, represented symbolically in a barrel-vaulted shrine belong to the 2nd century B.C.

The reliefs from the *stūpa* at Kesanapalli[27] carrying label inscriptions are dated to not later than 100 B.C. Noteworthy among these is a half roundel depicting *Śrīvatsa* symbol from which emanates several lotus shoots. The spaces between these shoots are carved with full blown lotuses and concentric circles. Others exhibit a semicircular stem with multiple lotus shoots, lotus roundels etc. The art of this compare well with the early reliefs from Amaravati which are characterised by flat planes, shallow carving and fluent controlled line. The mode is akin to painterly style.

The carvings of the *stūpa* at Chandavaram depicting the unornamented *stūpa* worship of *Bodhi*-tree, Rāmagrāma *stūpa*, etc. are in the style of Amaravati of 2nd-1st century B.C.[28]

Dhulikatta[29] in its reliefs of 2nd century B.C. exhibits Muchalinda Nāga sheltering the *Buddhapādas*, *Bodhi* tree, worship of the *stūpa*,

Mahābhinishkramaṇa, friezes of lions and elephants. Carved in low relief these are reminiscent of Amaravati reliefs of 1st century B.C.

The art of Amaravati reached its zenith during first century A.D. and the best products were carved till the regnal period of Yajña Sātakarṇi (A.D. 174-203). It is discernable that first century A.D. witnessed the softening and relaxation of the rigid outline and supple modelling. The efflorescence of mature style is marked by the inscriptions of Vāsiṣṭhiputra Pulumāvi (A.D. 130-59), Śiva Śrī (A.D. 159-66) and finally of Yajña Sātakarṇi (A.D. 174-203).

The sculptures representing the dream of Māya, her bath in water from Anotatta lake; the temptation and the attempted opening of the Rāmagrāma *stūpa*; Nāgas and lions, etc., in the Government Museum, Madras and the *caitya-kambha*, drum-slabs, etc., of the British Museum are the best examples. From Amaravati Museum the drum-slab (Acc. No. 215) portrays, in low relief, devotees flanking the *Buddhapāda* and *triratna*, symbolic of Buddha.[30] We may also ascribe a coping of the rail (Acc. No. 269) depicting garland bearers to the same period.[31]

The mature phase of Amaravati is by and large identified with the carvings of the railing, casing slabs of the drum in registers and dome. The railing seems to have undergone replacement during the time of Sīri Sivamaka Sada who is variously identified with either Śiva Śrī or Śiva Skanda Sātakarṇi. A dome-slab now preserved in the Amaravati Museum carries an inscription of Yajña Sātakarṇi.

The coping assumed its full decorative character during this period. It is carved on both faces. The outer face is decorated with a meandering garland carried on the shoulders of young men and women. The motifs like the tree, wheel and the *stūpa* are carved and at the ends of the quadrants dwarfs, *makaras* and the grotesque monsters are shown emitting the garland. The stories from *Jātakas* and the scenes from Buddha's life appear on the inner faces of the coping. The uprights are normally decorated with full or half lotus medallions and some depict the scenes from Buddha's life, *Jataka* stories and symbols. At the gates the coping was crowned with four

seated lions. Barrett estimates that, "the complete rail would have required about eight hundred feet of coping resting on one hundred and thirty-six pillars and three hundred and forty-eight cross bars."[32]

The drum is decorated with many types of *stūpa* slabs (Pl. 5) alternated by the wheel crowned pillars and four great miracles. On the *āyaka* platforms stood five pillars known as *āyaka kambhas.*

The dome of the *stūpa* is decorated in three registers with running animals at the bottom and *triśūlas* at the top. The middle register carries Cakravartin, first sermon, Aśoka's attempt to open Rāmagrāma *stūpa*, *Dharmacakra*, the worship of *stūpa*, etc. All the registers are seperated by a frieze of flowing creepers. In the Amaravati Museum a dome-slab (Acc. No. 58) has the remains of an an iron clamp attached at the centre of the *triratna*[33] Though uncertain it might have been used to hold an oil-wick lamp.

Now to the art of the reliefs. These are either in roundels or rectangular frames. Certain compositional principles can be discerned in the art. A circle or half-circle is employed in repetitive fashion until it reaches the outerlimits of the roundel or the rectangle. In this all the figures are grouped along or in between the lines of the circles or half-circles. As an illustration the analysis of a relief medallion from Amaravati may be cited :

"The scene represents a Buddhist myth, the adoration of the Buddha's begging bowl. Throwing themselves in joyous abandon a countless number of men and women join in a frenzied dance, each making his or her own rhythmic movements in various directions, but all disciplined by an overriding rhythmic pattern woven round the large circular plate, in the centre of which is placed the Buddha's begging bowl. Indeed the circle of the plate held by a man whose stretched hands and legs form the supporting angles of the circle, is the pivot of the entire composition. This circle goes on expanding and repeating itself, touching the heads and waists of the countless number of dancers making their ceaseless movements, until the circle reaches the outermost but ever revolving one of the medallion itself. The unceasing movements of the figures, heightened by an animated

display of light and darkness, set the circles in a ceaseless motion of which every single figure is a part, lest the circles go out of their orbit as it were and the dance loses its rhythm and goes wild, the angle framed by the legs of the man holding on his head the begging bowl, is repeated and extended upto the circular rim of the medallion. Kept thus on their rails the dance rolls and held by them the figures dance on and on and times knows no stop."[34]

Another method is in the form of a parabolic curve accentuating the sweeping movement of the parabolic curve. Angular movements are again repeated in corresponding direction—all conforming to the lines and curves. The relief in the rectangular composition also deserve notice as they register a different rhythm. A rectangular frame divided into two parts is analysed as follows :

"The left one is occupied by a musical group of eight young women, all seated in what is almost a circle and each playing an instrument giving the rhythm and the music to the group of four young women on the right; they are engaged and all but immersed in a delightfully rhythmical and lyrically composed dance sequence. Yet the two groups are integral parts of the same compositional scheme; the rhythm in both being the same, it unites the two groups into one. This is done by a simple linear device. The musical group on the left is organised in three rough concentric circles the outermost of which connects the rough semi-circle formed by the left arm, torso and the thigh of the dancing woman on the extreme left of the group to the right. Once this is done the quicker linear movement in rough semi-circle is immediately reponded to by a half-ellipse that binds the movements and forms of all the four dancers into one rhythmic pattern. This pauseless, ceaseless continuity of the linear movement in rough circles, semi-circles and half-elipses, supported by the angles formed by the arms and legs of the dancers, seem to be the means by which the artist sought to symbolise the nature of eternal flux, that is, of ceaseless time."[35]

The crowded compositions full of agitated men and women reveal an youthful exuberance. Most of the forms softly merge one

into the other or overlap partly. The depth effect is achieved by manifold interlacing of elements, the varied poses that surround the principal figure or figures in the centre. The presentation of Rāhula before Buddha depicted in a roundel is now preserved in the Amaravati Museum (Acc. No. 181).[36] The superb effect of depth is achieved by placing the monks and royal ladies in different concentric circles around the principal object—the throne, *pādukas* below it and atop flaming pillar the *triratna*. At the bottom of the panel, on the right, a royal figure is shown presenting Buddha while at the centre are two kneeling ladies paying reverence to Buddha which sets the rhythm. The background portrayed at the top consists of structures, a gateway, men and an elephant, shown in different planes.

A rectangular panel of the drum (Acc. No. 142)[37] now preserved in the Amaravati Museum, depicts *Mahābhinishkramaṇa*, the Great Departure (Pl. 6). The men disposed into registers revealing varied movements by throwing their arms and bending the limbs create a pleasing harmony and rhythm and the figures exude great strength which is achieved by tight modelling and assured carving of the detail.

Illusion of depth extensions is seen in a roundel where the meeting of Gautama with his future wife Gopa is depicted. In this panel a young man stands in the foreground and a young girl is shown seated further back and surrounded by women. The architectural elements are shown in the background while the figures are rendered in diminishing perspective. Bacchofer observes :

"This period employs foreshortening and curtailing of perspective and for the production of the illusion of space. If both here and in other reliefs the illusion is attained only conditionally, this is due not to symmetrical imperfection of the plastic elements, but rather to the unfavourable lighting. In sharp illumination from above, the defacing spots between the figures vanish and a dark foliation appears producing the desired effect."[38]

The submission of Nalagiri is another excellent example revealing dramatic character of the agitated movements of the people, mad

elephant in contradistinction to the static calm of the Buddha. The theatrical character of narratives is nowhere seen as in Amaravati art. Another feature that distinguishes Amaravati art from other schools is the arrangement of figures and settings in number of planes. On this aspect Rowland rightly observes :

"This deep cutting that transforms panels and medallions into stage boxes might be regarded as a natural development of the technique of the Sanchi carvers : the frequent use of overlapping figures and an equally confident handling of foreshortened forms is perhaps a basis for suspecting Roman influence.....At the same time the wiry, ferocious figures whirling in a wild crescendo of action introduce us to a new phase of Indian sculpture which in its baroque turbulence of depth, directly anticipates the style of later centuries in south India."[39]

The figures of men and women reveal svelte forms and the faces mostly are squarish or oval. The chin and the lips are prominently shown in the puffy faces. The protruding eyeballs defined by the eye-brow line are invariably noticeable.

In the sculptures of the time of Yajña Sātakarṇi, it is observed that 'certain exhaustion in the art tradition might have, set in resulting in the creation of several dome-slabs of inferior style and workmanship.[40] Rigidity in depicting human figures is evident. The tall and elongated figures shown in a restrained manner characterise the art. Now the sculptures are seen bordered with *stūpas*, running animals and *triratnas* and this becomes more constant in contradistinction to the earlier practise of carving flowing creepers. The dome-slab (Acc. No 161) bearing Yajña Sātakarṇi's inscription, depicting the worship of *Bodhi* tree by devotees, worship of *Dharmacakra* and finally two worshippers and a *stūpa*, in three registers each being sepe-rated by a miniature *stūpa*, and row of lions, is an example of this new trend.

In the second century A.D. the *Caityakas*, a sect of *Mahāsāṅghikas* seem to have espoused the cause of worshiping Buddha image; probably carving of Buddha image came into vogue from the mid-

2nd century A.D. During this period along with the icononic representation the Buddha continued to be represented by the symbols like lotuses springing from a vase, lion-crowned pillar, throne or footprints under a tree, wheel-crowned pillar, *stūpa* and the pillar of fire. Among the motifs noted above the flaming pillar needs an explanation At Sanchi the miraculous flame is shown along with the meditating Buddha. But at Amaravati the Buddha's presence is indicated by the flaming pillar which symbolises the idea that the Buddha sat on Bodhimaṇḍa where Agni already has emerged anew as part of Sun's power.

The seated Buddha in *dharmacakra mudrā* is not met with in the art of Amaravati. The aniconic representation of the First Sermon that came into vogue during this period is representbd by a wheel crowned pillar above a cushioned throne. It is flanked by the *cauri*-bearers and above them the overlapping figures of devotees are shown flanking the column. At the base of the throne are shown deer and at the top of the column are two lions seated back to back. Only the image of Buddha is absent.

The images of the Buddha are endowed with naturalism. In the aspects of iconography and art form the impact of Mathura school is noteworthy. Among the several figures of the Buddha. a loose sculpture showing the head may be reckoned as one of the masterpieces of Indian Art. This is endowed with inner grace and repose. The squarish face reveals graceful and rounded contours and prominent chin. The lightness of ringlets and facial features, smoothness of the contours and the radiance contribute to the excellence. Invariably the Buddha is shown seated on a throne. We encounter along with the presence of Buddha, curiously enough, the representations of Tree and footprints as well in the same panel. Another noteworthy feature is that the Buddha is shown in *sattva-paryaṅkāsāna*. A characteristic mode is that the robe covers the left shoulder and the left hand is held in the *dhyāna mudrā* with a fold of the robe falling over the left fore arm while the right hand is held away from the body and at the shoulder level in the manner of *abhaya mudrā*. Instances of another practice—the robe covering both the shoulders are also met with.

The figures of Bodhisattva also appear in a number of panels; more as a nobleman with a halo either seated or standing.

In the third century A.D. the phenomenal building activity at Nagarjunakonda and other sites due to the patronage of merchants and royalty resulted in increased art activity in a wider region. Amaravati continued to be the major art school, the style of which permeated throughout Āndhra dēśa. To this phase of Amaravati art of 3rd century A.D. drum-slabs with bas-reliefs of *stūpa* now in the Amaravati Museum scenes representing the *Jātaka* tales—the Vessantara Jātaka, Sarvamada, Vidhura paṇḍita, etc., *cakra* pillars, *yakṣīs*, Buddha images and Bodhisattva figures preserved in the Government Museum, Madras and the British Museum, London deserve mention. As noted earlier, like in the preceding phase, the art is mannerstic and stylized. The human form is tall, elongated and slim. Now the accent is on minute detail and the compositions though symmetrical and well balanced, look crowded. The clear contours are less evident and the modelling is heavy.

The drum-slab in this period portray the *stūpa* having a four-barred rail and chamfered uprights showing lotus medallions. Copings are decorated with flowing creepers and garlands originating from *makara's* mouth and garland bearers guiding the garland's flow. The lions mounted on octagonal pillars are seen at the entrances. While the drum's central portion is occupied by a tall rectangular panel exhibiting the worship of Buddha either in symbols or in human form, the dome carries in its ascending registers *jātaka* stories, *pūrṇakumbhas* and running animals and the top of the dome with lotus roundels and garlands. Atop the dome the *harmikā* and *chattra yaṣṭi* flanked by the flying figures in adoring attitudes are seen. (Pl.5)

Anothr noteworthy feature is the depiction of Buddha seated over Nāga Mucalinda.

Distinguished are the figures in round recently discovered from the *Mahācaitya* site at Amaravati. The three figures, now in the Museum at Amaravati, are identified as the images of Bodhisattva Padmapāṇi.[41] One of the images is without the right arm and the portion below the knees (Pl. 7). The figure stands with the right

knee bent to the side and the left leg planted firmly while the head is slightly tilted to its left. The left hand is held *akimbo*, and the clenched fist rests on the hip. He wears a turban with a prominent circular motif on the front; large sized rectangular beaded pendants falling over the shoulders; a four banded *kēyura* and a two banded rounded *kankaṇas* and a dhoti flowing beyond the knee. The diaphonous dhoti has been minutely carved and is knotted at the right waist and the upper part of the garment is rolled into a large sized girdle and a tassel falls squarely in front on to the thighs. The squarish face with precisely delineated eyes, sharp and long pointed nose, pouting thick lip and a pointed chin and a robust and slightly tapering chest characterise the physique. The obtruse and rather plump knee and thighs are also noteworthy. The soft plasticity of the fleshy contours and folds add grace to the figure. The open eyes and slight smile rather show a remoteness and calmness. This along with the other figures when contrasted to the art of Nagarjunakonda reveal superior quality.

The sculptures from Nagarjunakonda belong to the Ikshvāku period. The art of Nagarjunakonda as Sarkar has suggested, is divided into two phases; earlier phase belonging to the time of Vīrapuruṣadatta and the other to the time of Ehuvala Chāṁtamūla.[42] The art content of the early phase shows emphasis on the representation of symbolic forms of Buddha. Noteworthy is the depiction of *stūpa*, *dharmacakra*, *Buddhapāda*, column of fire, throne with *svastika* in the drum-slabs. Carved in low relief, the figures in these panels have elongated slender forms, rigid outlines and to an extent stylization in the depiction of architectural forms and floral motifs.

The memorial pillar to commemorate the death of Chāṁtamūla is the earliest example of this kind in the art of Andhra. It appears raising temples in honour of the dead, has not taken roots yet in Andhra dēśa which by this time was quite popular in North India.

The art of Ehuvala Chāṁtamūla's period is the apogee of Nagarjunakonda idiom. Extensive cosmopolitan contacts and mingling of religious teachers and students from different parts of the

country, presence of Indo-Scythians, patronage or rich merchants and royalty contributed to a highly cosmopolitan and gay atmosphere which is reflected in the art with great clarity.

The religious art content, by and large, comprise the scenes from the Buddhist literature such as the *Māndhātā*, *Ghaṭa*, *Sibi*, *Mahākapi*, *Dasaratha*, *Campeyaka*, *Kosala* and *Haṁsa Jātakas*. Among these, the *Māndhātā Jātaka* is frequently represented. It is observed that the literary works, like the *Buddha-carita* and *Saundarananda* and *Lalitavistara* have inspired the artists in portraying the relevant themes. This phase also witnessed prolific output of Buddha images.

In depicting the themes based on Aśvaghosha's *Saundarananda* the artists excelled in narrating the story. The *Vessantara Jātaka* and *Chaddanta* received detailed narration. Some of the noted sculptures like the Sidhārtha in harem, the conversion of Nanda, the panel depicting Buddha's life dated in 4th regnal year of Ehuvala Chāṁtamūla and scenes from Buddha's life are excellent examples of Nagarjunakonda art. Most of the long narrative panels are usually alternated with *mithunas* and terminated by the charming *śālabhañjikas* (Pls. 8, 9). The poignancy and pathos are well-delineated in the panel depicting Candaka breaking the news of Sidhārtha's departure to Suddhodhana, (Pl. 10). The seated posture of Suddhodhana, head thrown back, right hand resting on the head, heaving chest and the loosly held left arm resting on the knee are effectively sculptured depicting the tense mood and despair of the king. The remoteness and the mask-like face also greatly expresses the mood. All the other characters in the panel, women in sitting and standing postures exude the same sense of loss and despair of the moment. In another panel showing the conversion of Nanda, the humour and sarcasm of the dwarf-sized men with toy-carts mocking at Nanda who steps out into the street with the begging bowl concealed under the robe is noteworthy.

The narrative panels are marked by overcrowding of figures and the compositions show violent diagonals. Notwithstanding this, these exhibit balance and symmetry and a charm of their own in

expressing the rhythm of the scene. However, we notice in their faces dullness and remoteness. This is perhaps due to a certain stylization that has crept in the art mentioned earlier in Amaravati art of the 2nd century A.D.

A unique example of a sketch of the composition of *śālabhañjika* deserves mention. The graceful, tall and slim figures of *śālabhañjikas* and the *mithunas* in bacchalian scenes expressing varying moods reflect the sensuous *nāgaraka* life of the city—contributed by the mingling of Indo-Scythians and their clubs (Pl. 9). The urban sophistication and courtly elegance characterize the large body of sculpture. However, rural life is also depicted in some sculptures, which technically have generalised modelling, lack of precision in contours and coarse surfaces. But in these figures a naive expression and spontaneity are strikingly evident. These are perhaps the rural populace which largely comprise of the Chenchus and the peasants who inhabited the Krishna Valley then.

So also the exotic atmosphere that pervaded the Krishna Valley is best evidenced in the art of Nagarjunakonda, and in its epigraphy. The presence of Śakas at Nagarjunakonda, Alluru, Ghantasala, etc., is mirrored in the reliefs of guards, scenes representing revelry portraying amorous scenes of wine-drinking and wrestling scenes. Certain alterations in Indo-Scythian costume are also seen in the Nagarjunakonda sculpture. A panel shows the groom in a tunic kneeling to receive the jwellery which Siddhārtha is presenting him. In the Departure scenes Candaka is shown as wearing short tunic and in another he sports a pointed helmet and boots and carries a club. Rosenfield explains the exotic costumes' popularity in these reliefs as :[43] "It is possible that the Indo-Scythians had become identified as professional horsemen, for they had territorial and cultural connections with Ferghana and other of great horse-breeding regions of Central Asia. In view of the Chinese testimony that Yuch-Chih horses were proper gifts to a foreign king, there is reason to think that the Rajas of the Krishna Valley might have imported Indo-Scythian grooms and stable masters as well as the horses. In this

way the ethnic type may have come symbolically to represent in groom of Bodhisattva".

The Indo-Scythian figures carved on the pillars which once formed part of the palace at Vijayapuri, wear helmets, trousers, heavy tunics, beards and long hair. They also figure in the battle scenes.

Iconic representation of Buddha, though earlier not favoured, received enthusiastic support from *Aparamahāvina seliya* and other monastic groups. Not only Buddha is represented in the narrative panels but also Buddha chapels came into existence. The most attractive and noble like personage of Buddha about 4m. height, stands holding the hem of the garment with left hand while the right hand, now lost must be in *abhayamudrā*. The full face, a certain remoteness in the facial expression, fluent contours, a mechanical rendering of the incisions of the robe, eloquent volumes and flowing rhythm and robustness characterise the figure. Probably to the free standing images, inspiration for the image was to mould after a noble figure and attempts to make it majestic reveal this intent. These, as at Amaravati, do not possess slender body; the heavy physiognomy is favoured recalling Mathura examples. The figures, with both shoulders covered though less popular appear mostly in seated examples as at Amaravati.

The Ikshvāku period of Andhra art during third century A.D. was rich and sufficient evidence has survived at Goli, Amaravati, Uppugunduru, Chandavaram, Gummadidurru, Guntupalli, Nelakondapalli, Alluru, Salihundam, etc.

The subject content of the sculpture at Goli are the events from the life of Buddha, *Māti posaka*, *Sasa*, *Vessantara*, *Chaddanta* and other *Jatakas*, Buddha figures, worship of the *stūpa*, etc.[44] The art of Goli partakes the same technical qualities as of the art of Nagarjunakonda and perhaps belong to the same guild. The best products are the panels depicting *Veṣsantara Jātaka* and an episode of Nanda—Buddha and Nanda in Śakra court. Most Buddha figures at this site show preference to the robe covering both shoulders. The treatment of *saṅghāti* is fluid and wavy; large folds flowing in linear fashion

characterise the Buddha figures. The garment is often shown in Greco-Roman fashion.

The *stūpa* at Gummadidurru has scenes from *Māndhātā Jātaka*, *Chaddanta Jātaka*, Kappina's conversion to Buddhism, worship of Bodhisattva, scenes from Buddha's life, etc. Here also a heavier and soft modelling is noticed.

From the *stūpa* at Alluru four Buddha images are recovered. A majestic figure (1.47 m) with right shoulder uncovered and the prominent pleats of the robe rendered artistically, the standing Buddha is heavy and recalls Amaravati examples.[45] The full face has wide open eyes, thick eye-brows, pointed long nose, small pointed lips and pointed chin. The gaze is little reflective. The ringlets of *uṣnīṣa* are precisely carved. Though mechanical, the folds of the robe in their incisions are picked up and the volume is highlighted. The rippling folds of the fall of the robe down the arm is impressive. In its treatment, this image recalls the examples from Amaravati. But the other figures (1.10 m high) are carved in this idiom with right shoulders uncovered. There is possibility that some of the sculptures—drum-slabs with *stūpa* representation and a small Buddha image in the Victoria Jubillee Museum, Vijayawada are from the *stūpa* at Gummadidurru.

The *stūpa* site at Uppugunduru yielded a 1.2 m high Buddha figure and a *stūpa*-slab.[46] The Buddha figure has lost its hands and feet. It has a striking resemblance to the Buddha figures from Nagarjunakonda.

The standing Buddha and a head from Nambur belong to the Amaravati idiom. In its charming and expressive faces and the thinner idiom these recall Amaravati art.

The Buddha images from Nelakondapalli, a head of Buddha from Penukanchiprolu, Vidyadharapuram, the Buddha images from Guntupalli deserve mention.

The images of Buddha discovered at Guntupalli by Rea in the Chaitya Mound (No. 7 of the site plan—*ARAD SC* 1916-17 Pl. XXIIa)

though crude, in the physiognomy and in the mode of carving of the *saṅghāti* recall Goli examples. The facial features remain unintegrated or submerged as was in Nagarjunakonda or in the Goli examples. A headless image is in thinner idiom and has the feature of right shoulder uncovered.

Brahmanical Architecture

The beginnings of worship of natural and supernatural phenomena can be traced to the neolithic-chalcolithic times; particular mention should be made of Mother-Goddess worship. The small platforms under a tree supporting an image or object and of a stone-slab resting over two uprights are the most ancient types of worship that survive even today among the folk. The megalithic monuments were also places of ancestor worship and also the places of hero worship.

The deep-rooted cult of tree-worship among the ancient people as well as the tribes like the Chenchus, Bōyas, Śabaras also deserve mention as such spots later became important centres of worship among Saiva and Vaiṣṇava faiths—Kalahasti, Mahanandi, Ahobalam, Mukhalingam, Simhachalam, etc., are such examples.

Mention also should be made of the tradition of *Bodhi ghara* structures of pre-Christian era as noticed in the Amaravati sculptures. The tree in railing, (*vṛksha caityas*) is seen in a stele of 2nd century B.C. Such shrines of non-Buddhist affilation are known as *Rukka-caitya*. Some of the *Bodhi-gharas* from Amaravati are square on plan, and have a gallery over the pillars and the one circular on plan has pillars supporting the two storeys above.

In the early times for the worship and rituals the hypaethral type of shrines were raised as in the Buddhist tradition, all over India. Important evidence to the class of open-air type of shrine comes from Gudimallam which was recently excavated by I.K. Sharma.[48] The Paraśurāmēśvara temple at Gudimallam, originally had an image of Śiva liṅga set on a polished two stone rings and was enclosed by a limestone square railing (1.35 m.) The lotus medallions on the rail

and the *liṅga* itself and finally the nature of shrine confirm the date of 2nd century B.C. given by earlier scholars. Such shrines are depicted on the Ujjain coins of 2nd century B.C. Later in 2nd century A.D. an apsidal brick structure was raised enshrining the image and levelling the ground by filling up the entire railing and the double base. This evidence points out that the apsidal form was equally popular for Brahmanical structures as well.

It is, however, in sculptural representations we have evidences for the other types of temple forms. The Ghantasala plaque[49] of 2nd century A.D. portrays, as suggested by Dhaky the form of storeyed structure which can be said to be the prototype of *vimāna* form that developed in the subsequent centuries. A two-storeyed superstructure is shown decorated with blind doors and *kūtas* and crowned by an octagonal dome and a *stūpī* (Fig. 6). The first storey has five projected shrine models, each having a base, a blind niche and topped by a tall *caitya* arch. The interstices have been fashioned as blind doors. The second storey proportionately is made receding and has four shrine models as in the first storey. In the interstices an octagonal pillar with an inverted bell type member and stepped capital is carved in the lateral spaces while in the centre two pillars are shown. In the neck portion (the dome part), the shrine model is carved on each face. The central one carries a shrine and its superstructure is of pyramidical type. In the interstices blind windows are carved. The octagonal dome is topped by a *stūpī*.

Another good example of a shrine with two storeys is noticed in a panel from Jaggayyapeta. Here the first storey of the superstructure has *caitya* arches on either side of a blind window. The top storey is fashioned like an oblong roof of the *gajapṛṣtha* type.[50]

An ivory seal from Dharanikota[51] datable to 1st century B.C.—A.D. is interesting, for, the structure depicted on the seal has a two-barred railing pattern and above is a double-storeyed structure of receding type. In the lower storey two arched doors are seen. A *kūṭā* type of dome crowns the top storey. Though the structure is

called *Gṛdhrakūṭā*, the Buddhist *vihāra* at Rajagrha, the form is interesting as it resembles the superstructure of a *Drāviḍa* temple.

Apart from these, the Buddhist sculptures are full of representations such as *kūtas*, *śālās*, *gavākṣas*, *pañjaras* and these ubiquitous motives are common to secular as well as religious architecture all over India. To reiterate again the plans like square, rectangular, circular, elliptical and apsidal are known from the representations in early sculpture of Andhra dēśa.

From the early epigraphs of Andhra, valuable references to the temple nomenclature are found. The Velpuru inscription dated to 2nd century A.D. refers to the erection of *maṇḍapa-prāsāda* to Svami Bhūtagrahaka,[52] In the *Vāstu* texts, the term *maṇḍapa-prāsāda* is defined as a structure lacking in superstructure and its walls are characterised by pillars at regular intervals and the interstices are either filled with stone-slabs or bricks. Perhaps in the Sātavāhana times such structures were mostly in vogue and this form survived until 9th century A.D. in Andhra and Karṇāṭa as the early Cāḷukyan temple exemplify with few innovations. In the inscriptions of Ikshvākus, the temples are called as *prāsāda* and *dēvakula*, the former refers to the palace-temple.

The remains of several temples unearthed at Nagarjunakonda form an important chapter in the evolution of Indian Temple architecture. More than dozen temples were found along the citadel and on the bank of the river Krishna; majority of them are dedicated to Śiva and Kārttikeya. Since Śaivism was most favoured by the royalty, Kārttikeya became their tutelary god and no wonder the large number of shrines belong to Kārttikeya. In general these structures can be classified into shrines with a single or more. The basic plans of the structures are square, apsidal, oblong and rectangular. It is observed that the Brahmanical apsidal temples have the width-length-height ratio ranging from 1:1:4 to 1:1:8.[53] The brick is used mainly for the sanctum and vestibule while in the pillared halls and cloisters the lime stone pillars with a wide rectangular notch cut longitudinally to receive wooden beams were used. The roofs of the halls were

laid by using brick and mortar. The use of limestone pillars along the apse inside the apsidal structure, as in the case of Pushpabhadra-svāmi temple, is noticed to support the superstructure. Most temples are raised on elevated plinths, generally having plain profile and walls also seem to be plain. Regarding the superstructures, while the *maṇḍapas* had flat roofs the sanctum when apsidal had barrel vaulted form, and the square one might have had storeyed superstructure as in the Ghantasala relief and the rectangular and oblong shrines had wagon-topped superstructures as seen in the Jaggayyapeta reliefs.

The Pushpabhadrasvāmi temple, built in the 14th regnal year of Ehuvala Chāṁtamūla, comprises of an apsidal shrine, a detached *maṇḍapa*, a *dhvajāstambha* and a *prākāra* with gateways on all the sides. The apsidal structure seemingly did not possess a plinth. The walls are characterised by stone pillars at regular intervals and the interstices are filled with brick courses which are veneered with stone slabs. The superstructure must have been a *gajapṛṣthākara* in brick work with stucco exterior. A 16 pillared *maṇḍapa* is little away from the shrine. In front of this, *dhvajastambha* is inserted on a pedestal and the pillar had a notch at the top to receive the sculpture. The *dhvajastambha* has an inscription of Ehuvala's 14th regnal year, referring to the god enshrined in the temple as Mahādeva Pushpabhadra svāmin.

The Sarvadēva temple raised by the Commander Eliśrī in the 11th regnal year of Ehuvala Chāṁtamūla is referred to as *maṇḍapa-prāsāda* and the excavators call this a storeyed palatial temple.

The Kārttikeya temple on plan consists of a square shrine, rectangular *antarāla* and a *maṇḍapa* with six rows of five pillars each. This *maṇḍapa* is a 'L' shaped hall. An image of Kārttikeya was found in this complex. A pillared *maṇḍapa*-shrine, rectangular on plan is dedicated to Kārttikeya and a square pedestal is located at the hind wall. Few more shrines with a rectangular sanctum and a pillared hall in front were also discovered.

Another complex consisted of three apsidal shrines transversely, a pillared *maṇḍapa* around which subsidiary structures having oblong,

circular, square and octagonal plans are situated. The entire complex has an oblong rail.

The temple of Dēvasēna on plan had an apsidal shrine and a subsidiary oblong shrine on the south and a masonary tank on the north.

Another noteworthy complex consisted of three shrines and a stepped tank and these are dedicated to Kārttikeya.

The temple of Noḍagīśvara svāmi was raised during the rule of Ehuvala Chāṁtamūla. It consists of an oblong cella and a *maṇḍapa*.

The Aṣṭabhuja svāmi temple, as the foundation record calls it, was raised in A.D. 278. This complex consisted of an apsidal and oblong cellas; each possessing a pillared hall in front. At the back of the cellas also a hall is located. A *dhvajastambha* crowned by a *cakra* was recovered from the site.

Another noteworthy complex called as the Burning ghat had a pillared hall and this area yielded Mother Goddess images. There is reason to believe that the shrine of Mother Goddess was located here.

Secular Architecture

The fall of the Mauryan empire and the period of Sātavāhana ascendancy in Andhra dēśa witnessed the growth of administrative and trade centres. Ptolemy's remarks on 30 walled towns of the Deccan and to the ports in the region of Maesoloi deserve mention. We do not have any descriptive account of a city or the village of this period. References to *gāma, kodumka, nigama, nagara* and *kūṭa* to some extent implies the nature of settlement. Consequent to eht growth of trade and industry the occupational groups in the society, according to their vocation and status had their dwelling houses.

The excavations at Dharnikota yielded a part of the town; the earliest phase dating back to 5th century B.C.

The sculptural representations of houses, palaces, towns, villages and forts are largely seen in the sculptures from Amaravati from 2nd

century B.C. onwards. By this date the settlements in its planning reflected the social stratification, *i.e.*, each group occupying a certain area. A village in Amaravati sculpture is represented by a row of houses, trees and a road. The houses have a rectangular structure with a barrel vaulted roof and the circular type of structures with a hemispherical roof. Both these types are shown, as a unit in many sculptures. *Nigama* is represented in the Amaravati stele of 2nd century B.C. to which reference is made earlier in this chapter. The *pura* and *nagara* where royal palaces are situated figure in most sculptures. These depict the important parts of the city-gate (*dvāra*) and rampart (*prākāra*). The gate-house (*gopura*) in the sculptures of Amaravati and Nagarjunakonda is shown as a structure of brick with projecting towers and a *śālā* spanning the entrance. Beyond this is shown a *toraṇa*, an arched gate. At times this is shown as an integral part.

Inside the city, the palace has its own rampart walls and gate-ways. The latter had *toraṇa* as of the city walls. The main entrance to the palace (*Bahidvāra śālā*) is represented in Amaravati sculpture. The *prāsāda* has normally one or more storeys and it is called *heṭṭha-prāsāda*, the lower palace and *upari-prāsāda*, the upper floor. The former had a number of pillars supporting the roof. The upper storeys were usually the living quarters. In these are found *nivēsanaśālās*, *kūṭāgāras*, *śayanagāras*, *anthapura*, etc. In Amaravati sculptures these are represented in elevational profile and are shown either as open pillared halls with barrel vaulted roofs or hemi-spherical roofs. Apartments of a palace had a balcony.

Recent excavations at Dhulikatta[54] brought to light the remains of a fort in the area around the southern gateway. The mud rampart had a gateway comprising of cells in two rows, with an entryway in between. Each row has three rooms (6.30×3.00 m) and the floors are neatly made of brick. Another gateway in the brick rampart wall has a niche with a flight of steps. In the middle of the fort several structures are noticed and the excavators assign atleast five phases. A massive enclosure wall of 26×30×50 m. is raised over a rubble foundation and is preserved to a height of 2.60 m. and 80 cm.

in breadth. This is assigned to the first phase when the brick buildings and terraced roofs with corrugated tiles were supported by wooden posts.

The *chatuhśālā*—a quadrangular house had four rectangular halls with an open court in the centre. The buildings were lime plastered. Mostly square brick wells with platforms are noticed. Graneries were constructed in the form of an inverted pyramid, the brick courses being of receding type. These are assigned to third phase—later Sātavāhana period.

Peddabankur[55] also yielded several brick structures in three enclosures, mostly of Sātavāhana period. The enclosures are square and had a single entrances. Several brick wells are also exposed. An elliptical and an apsidal structures are also found.

In these structures the wedge-shaped bricks and bricks having sockets to receive wooden posts were used. Lime plaster is used for the walls while the floors had lime-concrete and occasionally brick layings.

A fairly good picture of fortification and residential architecture comes from the excavations at Nagarjunakonda.[56] Vijayapuri, the capital of the Ikshvākus, possessed a fort measuring 914×609 m. of trapezodial shape, constructed during 3rd century A.D. Huge rampart wall connects the hillocks on the east, the south and the north while on the west it goes parallel to the river Krishna. Skirting this is a moat 3.6 m. in depth and 22.5 m. to 40.2 m. varying in width. The main gateways are situated on the east and west (5 m. in width) and the postern gate is located on the north. These are provided with inner and outer doorways and flanking these are the guard rooms. Inside the citadel there are five major roads parallel to one another running across the citadel from the east to the west. Among these, the main road that divides the citadel into two halves connects the township on the east outside the citadel. There are several by-lanes intersecting the major roads. The structures within the citadel include residential buildings, barracks, stables, cisterns, baths, square walls, etc. The palace remains are not identified completely but it is

suggested that the structures near the *Aśvamedha* site formed part of palace-complex. Among these, a square stepped tank reveals evidence to the fact that it had a wooden superstructure provided with hooks, lamps, etc. in the interior.

Outside the citadel the residential areas are situated on the east, south and north; the eastern portion being the main area of habitation. This is divided into two halves by a main street and intersected by lanes. The houses are arranged in a linear pattern and all the houses are situated along the roads. These normally on plan, consisted one or two rooms with a small verandah at the front and the rear and are enclosed by a compound wall. Rubble and mud as binding material are used in house construction. The roofs perhaps are made with Cuddapah slabs or by corrugated tiles supported by wooden rafters. Brick structures are also found but their number is very small, which implies the status and economic level of the residents. Rich men's quarters usually consisted of a central hall and rooms arranged surrounding it. These are like the quadrangular monasteries of the Buddhist establishments here. These have plastered walls, floors paved with slabs and baulstraded steps.

In the southern portion of the citadel brick as well as rubble built structures have on plan, rows of rooms with a common verandah and a compound wall. Houses of occupational groups are also found and among which those of goldsmiths are worth-mentioning.

Among the public buildings that adorned the city, the amphi-theatre recalling similar structures of the Romans, is a unique example in Indian architecture. It features a central arena, 94 m. long and 79 m. wide and 4.6 m. deep, unlike the oval shape of the Roman examples. All around, galleries consisting of 16 tiers are constructed with 61 cm. wide treads. Parallel to the top most stair-cases, on the southern side, six stair-cases, each 1.8 m. inside are found at regular intervals. On the west pavillions are situated, the main one measured 25.6×11.9 m. It is entirely a brick-built structure veneered with stone-slabs. Interesting feature of this is its acoustic

properties. Thus the amphitheatre served the populace for the musical, theatrical performances, gladiatorial fights, royal ceremonies, etc.

Another imposing structure is the bathing ghat, entirely built with Cuddapah slabs which fronted the Brahmanical temples along the Krishna river.

A public assembly hall and open platforms catered to the needs of the common man for playing dice and other games. Mention should be made of a structure (Site 37) which served as a club for the foreigners, as the carvings in this structure portray Śaka men and women prominently.

Catering to the public are the rest houses, numbering twelve all located at important points of the city. These are known as *Śilā-maṇḍapas* and are in the nature of pillared halls; these had pillars ranging from 12 to 36. However, no rooms are found as adjuncts to these halls. All had flat roofs.

Another noteworthy structure is the public bath—and several are found—comprising an oblong cistern and well and a soak-pit.

Rubblebuilt ramps of a canal along the citadel is traced and also several drains-covered and open.

These structures, that adorned the city revealing great diversity in size as well as in function, multiplicity of ethnic groups, and mojor religions vying for popular as well as royal patronage represent an unique cosmopolitan culture.

Art

The products of Brahmanical art-tradition is as old as the Buddhist art-tradition in Andhra dēsa. The Gudimallam Śiva Liṅga is dated to 2nd century B.C. for its art is comparable to Bharhut and Sanchi. In this unique sculpture Śiva is carved against *liṅga* and shown as standing on the shoulder of *apasmāra puruṣa*, Sivaramamurti observes that the figure "represents the Yajurvedic concept of Śiva as Ushnishin Kapardin and Kalagni Rudra". Among the stone sculptures that survived the ravages of time, mostly belong to the

Ikshvāku period. Mostly Śaivaite, the stone images include Kārttikēya, Dēvasēna, *liṅga*, nandi and *triśūla* from Nagarjunakonda. Partaking the same idiom and style of the Buddhist art of this place, the Śaiaite sculptures reveal preference to oval faces, hour-glass torso and slim and tall limbs. The two examples of Kārttikeya,[57] are noble and elegant. This is quite evident in the standing figure of Kārttikeya, despite the fact its frontal portion of the head is mutilated and the right arm is completely lost. The elongated slim hour-glass shaped torso with high chest region, firm waist and long and firm legs form into an imposing figure. The face of Kārttikeya (20 cm) is charming and his headdress consists of a peacock feathered bun in the centre of the forehead. These provide a refreshing contrast to the Kārttikeya images of Mathura. The figure of Devasēna is also a noteworthy example. All these sculptures belong to the time of Ehuvula Chāṁtamūla. In the iconographic context also the spear and *kukkūṭa* and peacock feathers in headdress in the image of Kārttikeya are similar to the earlier examples recovered from Mathura.

Yakṣa also seems to have been in worship and a figure of *Yakṣa* is recovered from Nagarjunakonda. Most of the above noted figures also are represented in terracotta medium. A limestone image of Mahēśa from Amaravati, now in Government Museum, Hyderabad may belong to this period.

The art of metal workers is best represented by a bronze statute of prince Siddhārtha, now preserved in the Museum at Nagarjunakonda. The prince Sidhārtha (ht. 8.5 cm) stands in *abhaṅga* pose, leaning to his right places his right foot turned away while the left foot is planted firmly. Modelling is much akin to the stone figures although in delineating the features an elongation is noticed. The right arm is held akimbo with an arrow and the left outstretched hand holds a bow.[58]

Early centuries of the Christian era witnessed production of terracottas which met the demand of common folk and the urban people consequent to the growth of mercantile and craft guilds and

urban centres. Among the Sātavāhana sites Kondapur is known for its terracotta bead industry. Other known sites that yielded terracottas are Yeleswaram, Nagarjunakonda, Chebrolu, Amaravati, Dharanikota, Panigiri, Peddabankur, Ghantasala, etc.

The cult of Mother Goddess of great antiquity is represented by a nude goddess sitting with legs apart; the figurines are reported from Yeleswaram, Nagarjunakonda and Kondapur. It had great popularity among the urban as well as rural populace. In the urban context the Nagarjunakonda inscription provides a queen and her family devoted to worship of this type of figure.[59]

The figures of *Yakṣas* and *Yakṣī* are found at Kondapur. The same site also yielded the figures of Bodhisattvas and Hāritī. Peddabankur, an early Sātavāhana site, yielded terracotta objects.[60] Among these a bowl has a lid with a human head on the top and the domical portion is fashioned into petals. A torso with bun shaped headdress has an expressive face. Another noteworthy figure is that of *Yakṣī* seated in *ardhaparyaṅkāsana*. She holds a bunch of fruits in right hand and a parrot in the left hand. This site also yielded a large number of terracotta beads. Another early Sātavāhana site, Dulikatta has yielded large number of terracottas.

From Nagarjunakonda the terracotta figurines include Kārttikeya, Hāritī, Vaisravaṇa, Mother Goddess and auspicious symbols. Secular figures represent *mithunas*, figures with upraised hands, horses, elephants, monkeys, bulls, toy-carts, ornaments, lotuses, etc. Bull, pipal-leaf, *svastika*, dagger-shaped *makara* pendants and armlets are also reported from Kondapur, Nagarjunakonda, etc. Kaolin, a fine material is used for making the terracottas.

The technique involved in the production of terracottas is the making of the different moulds, one for the front and another for the back. These were coated with thin layer of clay in each of the moulds and they were joined by a thin strip of clay and finally they were touched up. Inside they are hollow. Some terracottas have holes at places which are perhaps intended for emitting the inflated air formed due to heating. The use of double moulds fitted in a master

cover is also noticed. This is a highly specialised technique which is of Roman origin. The style of ornamentation and headdress is also influenced by Indo-Scythian models. Terracottas from Nagarjunakonda, Kondapur, Chebrolu reveal this impact. Particular mention should be made of the head of Indo-Scythian from Nagarjunakonda. The urban culture or the *nāgaraka* life is also seen in the production of *mithuna* figures in terracotta from Nagarjunakonda and in the toy objects from several sites.

Stucco work also is evidenced in the early brick architecture. Examples of Stucco-work in Andhra dēśa mostly date from the early centuries of Christian era. Most of these constituted the architectural decorative elements. The stucco figures of moulded lions, full-blown lotuses, volutes creepers, cord patterns, crocodiles, *vyalas* from Gajulabanda of 2nd century A.D. and Yeleswaram are noteworthy.

FOOTNOTES

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4. Hanumantha Rao, B.S.L., *op. cit.* pp. 194-252.
5. Ghosh, A. and Sarkar, H., Beginning of Sculptural Art in South-east India *Ancient India*, Nos. 20 and 21, pp. 168-77.
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7. *Ibid.* and Ghosh, A. et al., cited above give the results of recent digs at Amaravati.
8. The results of recent work at this site are given in *Indian Archaeology—A Review, 1969-70*, p. 1.
9. Waheed Khan, *A Monograph on An Early Buddhist Stupa at Kesanapalli*, Hyderabad, 1969.

10. *Indian Archaeology—A Review, 1972-3*, p. 3;
    Annual Report of the Department of Archaeology & Museums, Government of Andhra Pradesh, 1976-77, ed. V. Krishna Sastry, 1978, pp. 17-24, pl. 77.
11. *Ibid.*, pls. 1 and 2.
12. *Ibid.*, p. 33. The *Stūpa* is not completely exposed.
13. The results of this excavation are not yet published.
14. The *Stūpa* sites at Nelakondapalli, Adapur-Nandalur; Totlakonda (Mangamaripet) in Visakhapatnam district have been explored and excavations are in progress. See Krishna Sastry, V., *Annual Report*, 1976-7, pp. 3, 5, 8-9, 34.
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17. *Ibid.*
18. Sarkar, H. (1966), *op. cit.*, p. 29.
19. Karthikeya Sarma, I. (1978), *op. cit.*
20. *Indian Archaeology—A Review, 1969-70*, pp. 1-2.
21. *Ibid., 1970-71*; p. 7, *Archaeological Bulletin* No. II, fig. 31.
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23. Sarkar, H. (1966), pp. 93-4.
24. Ghosh, A. and Sarkar, H., *op. cit.*
25. *Ibid.*
26. Bachhofer Ludwig, *Early Indian Sculpture*, New Delhi, 1973 (Reprint), pl. 109.
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29. *Annual Report...1976-77*, ed. Krishna Sastry, V., *op. cit.* pl. 1.
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46. *Indian Archaeology—A Review, 1959-60*, pls. LVII A and B.
47. Mitra Debala, *op. cit.*, pl. 132.
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49. Barrett, Douglas, Two Unpublished Sculptures from Andhra desa, *Arts Asiatiques*, 1959, p. 249.
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56. *Indian Archaeology, A Review, 1954-55* to *1960-61*.
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58. *Ibid.*, pl. LVII D.
59. *Epigraphia Indica*, Vol. XXIX, p. 137.
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3

AGE OF VISNUKUNDINS

The post-Ikshvāku period in Āndhra dēśa witnessed the emergence of two major powers, *i.e.*, early Pallavas and the Viṣṇukuṇḍins; the latter rose to great eminence in the contemporary politics of the Deccan.[1] The early Pallavas under Simhavarman I (A.D. 315-45) rose to prominence in the Guntur region and his successors held sway over the southern portions of the Krishna river (Nellore, Prakasam, Guntur districts), as attested by the inscriptions found at Amaravati and Chejerla, till the conquest of this region by the Cāḷukyas of Badami. Some scholars suggest that the towns Chinna Ganjam and Pedda Ganjam in the Prakasam District constituted the original Kanchi, the capital of the early Pallavas.

The Viṣṇukuṇḍins, another major power, as recent researches show were connected with the Cuṭus originally and their early activity was centred round the Nalgonda-Mahabubnagar districts. The founder of the dynasty was Indravarman and it is from A.D. 375 that the Viṣṇukuṇḍin rule began. At the height of their power the Vēṅgī region assumed great importance. Among the rulers of this line Gōvindavarman, Mādhavavarman and Indrabhaṭṭārakavarman are notable. Gōvindavarman was able to subdue the Sālaṅkāyana power in Vēṅgī and had friendly relations with the Vākāṭakas. Mādhavavarman II became supreme by overthrowing the last Sālaṅkāyana ruler and later his campaigns into the Guntur area resulted in the victory over the Pallavas. In the north the Viṣṇukuṇḍin power extended upto Pithapuram and probably the Gaṅgas of Kaliṅga owed allegiance to the Viṣṇukuṇḍins. The extensions of

Viṣṇukuṇḍin power into Vidarbha region though put forward by many scholars, is doubtful. However, the close links with the Vākāṭakas and the Viṣṇukuṇḍins had brought the Viṣṇukuṇḍins to the Vidarbha region to participate in the Vākāṭaka politics. Mādhavavarman III, Indrabhaṭṭārakavarman, and the successive kings were powerful and eventually the Viṣṇukuṇḍins established control over the Kaliṅga region and revived their tradition of active participation in Deccan politics. Indrabhaṭṭārakavarman thus had a fair measure of success over the Nalas and with the Maukharis he had to conclude a peace treaty with Īśānavarman. From the time of Vikramēndravarman II the struggle with the Pallavas ensued and Siṁhavarman's forays into the Vēṅgī country were proved to be dangerous. The reigns of Mādhavavarman IV and Mañcyaṇabhaṭṭāraka witnessed the Cāḷukyan campaigns and the decline of the Viṣṇukuṇḍin power.

From the beginning of 4th century A.D. the growth of Brahmanical religion is remarkable due to the patronage given by the Pallavas and the Viṣṇukuṇḍins. The latter especially called themselves as *paramamāhēśvaras* and their tutelary god was *Śrīparvatasvāmin*. References to the gods like Vināyaka, Sōmagirīśvara, Acalēśvara are well-known. The donation of *brahmadēyas* to Vedic scholars is on the increase. Vaiṣṇavism was also prevalent and the erection of a *dēvakula* by Viṣṇuvarman is mentioned. To the prevalence of *Pañchavīra* cult, we have sculptural evidence. Further the references to Viṣṇu, Gōvinda and Murāripu are also indicative of the popularity of Vaiṣṇavism. As a sequel to the growth of Brahmanical religion, the establishment of several *ghaṭikās* took place, which fostered Vedic learning.

Buddhism was definitely on the decline and this is confirmed by the statement of Hiuen Tsang recording the deserted monasteries in Vēṅgīdēśa. However, Viṣṇukuṇḍin ruler Gōvindavarman I constructed a *vihāra* at Indrapura. A feaudatory prince Harivarman erected a *vihāra* and dedicated it to the *Hināyāna* monks. The *Mahāyāna* school of Buddhism became dominant and the reference to three *yānas* of the *dharmasaṅgraha* tradition in the Tummalagudem

plates is interesting. A monastery dedicated to the monks of Ceylon was erected at Guṇapāśapura by the prince Harivarman, the son of Pṛthvīmūla. Notable Buddhist establishments that received additions during the Viṣṇukuṇḍin period are Sankaram, Ramatirtham, Guntupalli, Gunapasapura, Jaggyapeta, etc.

Jainism was in flourishing condition in Āndhra dēśa as suggested by the inscription at Gangaperuru in Cuddapah district. But no record of Viṣṇukuṇḍins or other powers refer to Jaina tradition in the Vēṅgī region.

Structural architecture in brick is represented at Chejerla, Guntur district. The Kapōtēśvara temple at Chejerla[2] (Pl. 11) is usually described as a Buddhist apsidal *caitya* which was later appropriated by the adherents of Brahmanical religion and converted into a Śiva shrine during the Ānandagōtra king Kandara's rule during 5th century A.D. There is no reason to believe that the Ānandagōtra kings, who were tolerant to Buddhism with kings like Damōdaravarman who had the title like *Samyak-Sambuddha*, were responsible for the conversion of the Buddhist shrine into a Saivaite one. Further when viewed against the apsidal form being a common feature to all religious structures, the contention of apsidal being associated with Buddhist *caitya* along need to be discounted. Evidence in the recent clearence operations at this site has shown that the structure goes back to 3rd—4th century A.D. Hence, it is reasonable to treat Chejerla example as a Brahminical structure originally of the Ikshvāku or a slightly later period.

The Kapōtēśvara temple, at present, consists, on plan a *mukhamaṇḍapa*, an *antarāḷa* and an apsidal *garbhagṛha*. Among these elements, the *mukhamaṇḍapa* and *antarāḷa* seem to be later additions of 4th—5th centuries A.D. The plinth is clearly indicative of this for the *mukhamaṇḍapa* and *antarāḷa* parts have the *pādabandha adhiṣṭhāna* showing the *tripaṭṭa kumuda* moulding while the *garbhagṛha* has the mouldings of *upāna*, *jagatī* and *paṭṭika*. Large sized bricks of 42.7×22.8×7.5 cm are used for building the structure. In the interior stone pillars are set along the apsidal wall which support the stone

beams that span the ceiling. The vaulted brick *śikhara* in its interior, is supported by the uprights of either brick or stone. The walls are plain and have a heavy *kapota* moulding. The *vēdikā* above is in two parts over which rises the *gajapṛṣṭhākara vimāna*. All these elements show a backward slope. In the front *caitya* arch a miniature shrine (*kūṭa*) model and *vidyādharas* are carved. The pillars of the *mukhamaṇḍapa* are square in section; an octagonal section in the upper region of the shaft and the bracket has a semi-circular profile. Half-lotus medallions are carved at the base and in the upper region of the shaft. This pillar type closely resembles the pillars with inscriptional labels of 4th–5th century A.D., which are recently exposed around the sanctum. On this anology at this site and the similar pillars with Sālaṅkāyana inscriptions found at Guntupalli, it is reasonable to ascribe the additions to the *garbhagṛha* to *c.* 5th century A.D. During this period the inscription of Kandara, the Ānandagōtra king is associated with Chejerla.

The *gopura* of the temple-complex is a structure of Mahēndra-varman's reignal period. Small rectangular structure with a central passage has a *śālā śikhara*. The exterior walls are relieved with pilasters and the *kapota* in the *prastara* region is fairly big.

The rock-cut temples of Buddhist affiliation at Sankaram[3] are important as they exhibit the *Mahāyāna* influence in its iconography and also reveal the vitality of rock-cut architectural tradition in Āndhra dēśa. Cave No. 1 is oblong on plan and has four rows of pillars. In the facade the doorway with pilasters supporting a *makara toraṇa* is fairly tall and above in the *caitya* arch a relief of Buddha seated in *dhyānamudrā* is badly preserved. Huge *dvārapāla*, entirely defaced, is seen on the side of the door. Inside, the pillars have square bases and the shaft is made into octagonal with sixteen sides each crowned by a *kumbha* and brackets of *taraṅga* profile. The ceiling has a lotus medallion. At the rear a votive *stūpa* is carved.

Temple No. 2, situated at a higher level next to Temple No. 1, is rectangular on plan and has four pillars. A seated Buddha flanked by *dvārapālas* adorns the hind wall. On the north wall a seated

Buddha in *dhyānamudrā* is found. The facade has a slightly projecting porch with a *caitya* arch decorated with seated Buddha and Bodhisattva.

Temple No. 3 is two storeyed and rectangular on plan. A doorway with two pilasters supporting the *makara toraṇa*, has carved jambs; the entire door-frame is highly damaged. Above is a *caitya* arch with a seated Buddha inside. A huge *dvārapāla* is carved on the right of the door. The facade of the second floor slightly recedes and has a large *caitya* arch with Buddha in the *dhyānamudrā* pose. Another is carved on the right. Interior of the ground floor has 4 pillars and the top storey is pillarless and carries the figures of *dhyāni* Buddhas and *Bodhisattavas*. In a cell a seated Buddha in *dharmacakra pravartana mudrā* is represented. Another noteworthy figure is that of a standing Buddha with kneeling figures of devotees and the *dvārapālas*.

Temple No. 4 is a simple one with a seated Buddha on the hind wall. Temple Nos. 5 and 6 are *vihāras* and are noteworthy for their pillars. These have a high base and tapering shaft followed by a *ghaṭa* and a bracket capital of semi-circular profile.

The votive *stūpas* hewn out of the rock are found along the contours of the hill. The neighbouring hill called Liṅgālakoṇḍa is hewn entirely into miniature *stūpas* in different tiers and atop the platform, seven *stūpas* are cut in a row. Another large *stūpa* cut out of rock preserves a small portion of brick-built dome.

Concerning the date of these rock-cut temples, the elemental nature of *dhyāni* Buddhas, Bodhisattvas and the presence of Buddha in *dharmacakra pravartana mudrā* which is not known in the art of Amaravati and Nagarjunakonda suggest post-Ikshvāku period. Further the pillar types having a tapering shaft with *kumbha* member and *taraṅga* capitals recall pillars at Ellora, Jogeshwari rather remotely. Discovery of Samudragupta's gold coin at this site is also interesting. And the repeated references to *triyānas*, Buddha and Bodhisattva in the inscriptions from 4th century A.D. in the rceords of Viṣṇukuṇḍins are significant. Hence, these may be dated

to 4th–5th centuries A.D. Thus this group is significant because of the attempt to make a receding two storeyed temple and the pillars showing octagonal sections, some with a tapering shaft and *kumbha* member and corbels of *taraṅga* variety. And some of these features appear later in the Brahminical rock-cut temples of Vijayawada and Undavalli in a mature form.

It is only during the post-Ikshvāku period that rock-cut temples dedicated to Śiva began to be excavated with the resurgence of Brahmanical faith. However, there is no evidence to say that the kings were associated with these enterprises. Earlier, mention is made of the rock-cut architectural tradition of Sankaram being influenced to a great extent by the trends prevailing at the Ajanta and the close contacts with the Vākāṭakas, the Viṣṇukuṇḍin maintained, perhaps nurtured further developments.

Of the rock-cut temples at Vijayawada, the group of 5 temples located at Mogalrajapuram can be considered stylistically as the earliest.[4] These have a single cell or at times three cells with a *maṇḍapa* in front. The Temples No. 1 and 2 are simple and plain; the former has three cells on the back with a verandah possessing two pillars and the latter has a single cell. The Temple No. 3 has a square cell and a *maṇḍapa*. Introduction of *kapota*, decorated with *nāsikās* and atop showing *paṭṭikas* and *lūpas* deserve mention. A figure of Ardhanārīśvara is carved on the hind wall of cella. The Temple No. 4 deserves detailed consideration. It comprises an open court with rock faces sloping on the sides, a *maṇḍapa* and three shrine cells. Distinguishing feature is the chambers on the sides in the courtyard which recall Western Indian rock-cut architectural tradition. The facade with *pādabandha adhiṣṭhāna*, two pillars, *kapota*, *vyālavari* and Śiva-Naṭarāja in the centre of over-hanging rock is novel (Pl. 12). The pillars are heavy with octagonal middle part in between the parts with square sections. The corbels have a series of volutes in its profile. Thus the pillar type and the corbel differ from the Toṇḍaimaṇḍalam tradition and belong to the Deccan tradition. To the shrines on the side an *adhiṣṭhāna* is provided. In the heavy cornice moulding the broad *nāsikās* have at its apex a square finial.

Though *uttara* part is well-defined it is left plain. In the *vēdī* part an elephant with upraised trunk and a lion with a curled tail are depicted facing each other in a vigorous fashion. Above a multilated Śiva-Naṭarāja adorns the rock face. In the interior the pillars have carvings on *saduram* sections. The shrine-cells with a base are slightly on a higher level from the *maṇḍapa* floor.

The rock-cut Temple No. 5 is a single-celled type with a *maṇḍapa* comprising 3 bays of massive pillars; each with two pillars. The door to the cella has a *tōraṇa* supported by a pilaster and flanked by a *dvārapāla*. Interesting is the depiction of *haṁsas* and *gaṇas* in the *uttara* part; the *gaṇas*, shown as *mālavāhakas* and the *haṁsas* are carved frontally with faces turned to its neighbour.

On the slopes of Indrakīlādri hill in Vijayawada, the Akkanna-Mādanna cave and other rock-cut shrines deserve mention.[5] The upper cave dedicated to Śiva, Viṣṇu and Brahmā seems to be an early one, for an inscription of 2—3rd century A.D. is noticed on the ceiling; it is of course difficult to say in which period this was dedicated to the Trinity. It is suggested that this was originally a *vihāra*. The Akkanna-Mādanna cave comprises on plan, a *maṇḍapa* and three cells. Three rows of pillars divide the *maṇḍapa* into bays. Octagonal in section the pillars are massive; this type is not met with in the Pallava temples. It belongs to early Deccan tradition as seen in the cave temples at Ajanta and Ellora, and in Andhra deśa this is noticed at Sankaram and much earlier at Nagarjunakonda. The corbels belong to bevel type. Boldly carved plinth of *pādabandha* variety is found. Integral to the scheme is the nandi in the courtyard, which again recalls Ellora Hindu caves.

At Undavalli, the Anantaśayana guḍi is a five storeyed rock-cut temple.[6] The ground floor is unfinished showing seven bays in transverse and three bays in deep with massive pillars. The first floor is made into a large pillared hall with shrines at the rear. The whole *maṇḍapa* is divided into three units of varying sizes; the central unit with 4 rows of pillars and the rest having two rows of pillars. The second floor has a shrine on the south end and on the north end Anantaśāyi Viṣṇu is carved. The top storey is unfinished

and has 3 cells with a *maṇḍapa*. Among the noteworthy features, the pillar type recalls the Mogalrajapuram Cave No. 4. So also the carving of the *gaṇas* on the entablature inside the hall is noticed here as is in the Mogalrajapuram Cave No. 4. The *pādabandha adhiṣṭhāna*, heavy *kapōta* with large and broad *nāsikās* and the featuring of *hāra* consisting of *śālā* and *kūṭa* over the second storey are noteworthy. In the interior, the door to the cells have pilasters supporting the *makara toraṇa*. The shrine models carved on the sides of the open court show *ekatala vimānas* with *pādabandha adhiṣṭhāna*, *Pāda*, *kapōta*, *vēdī*, *gala* and the hemispherical *śikhara* and *stūpī*. Several examples of shrine-models are noticed on the hill range at Undavalli and elsewhere at Vijayawada.

The dating and affiliation of these caves since long is controversial. There is no epigraphical evidence for ascribing the definite dynastic affiliation but it is a fact that the Viṣṇukuṇḍins were the ruling power of the Vijayawada region. The paleography of inscriptional label at Undavalli—*Utpatipiḍugu*—is taken as 9th century A.D. by the epigraphists in recent years and hence this has to be left out.[7] Though scholars have given up the Pallava affiliation of these monuments, some hold that these were excavated during the Eastern Cāḷukyan period. This is due to the fact that the rock-cut architectural tradition of Āndhra deśa as exemplified by Guntupalli and Sankaram is set aside in treating Pallava rock-cut architectural tradition as a source of inspiration and trying to seek parallels to Pallava architectural elements and conceptions in the evaluation of the rock-cut temples in Āndhra deśa. When this bias is removed and when the developments in the rock-cut architectural tradition of Āndhra, Kaliṅga and Deccan are taken into account, the significance of the Āndhra dēsa rock-cut temples comes into focus. It deserves mention that Dr Mate, earlier, while pointing out the prevailing notion of Pallavas as the originators of rock-cut architectural tradition as misleading, has drawn our attention to the conception that rock-cut temple as storeyed with receding floors and an open court prevailing in the Kaliṅga region as seen at Udayagiri and Khandagiri caves was reflected in the rock-cut temples in Āndhra deśa as well.[7a]

To this Undavalli is cited as a classic example. Even at Sankaram such a conception is met with in 4-5th centuries A.D. Further the occurrence of octagonal pillar type in Mogalrajapuram, the receding type of facade of the Undavalli storeyed-temple, carving life size figures of guardians at the door, the *makara tōraṇas* over the door show the continuity of the rock-cut architectural tradition as is evidenced at Sankaram. Similarly, during the Ikshvāku period the arrangement of 2 or 3 shrines in a row with a common *maṇḍapa* must have inspired the architects to design three-celled shrine with a *maṇḍapa* to suit the ritual requirements. Even in the Brahmanical rock-cut temples similar arrangement is met with in the sixth century A.D. The arragement of the plan and storeyed nature of the Undavalli more often than not, in the past, is compared with Do-thal at Ellora and consequently is dated to 8th century A.D. In the light of architectural tradition of Āndhra deśa, Undavalli reveals a grandeur of unified conception and maturity. Even the ground plans of Mogalrajapuram and the Akkanna-Mādanna exhibit maturity. No wonder at Undavalli a perfection is reached. There are good reasons to believe that the Viṣṇukuṇḍins were followers of Vaiṣṇavism and their connections with the Vākāṭakas must have prompted them to extend patronage to such grand monument like the storeyed temple at Undavalli. Though no inscriptional evidence connect it with any king, it is probable that Mādhavavarman III as the royal patron being responsible for excavating the temple (A.D. 581-621). This also explains well the unfinished character of the ground floor, for the second decade of 7th century witnessed the invasion of the Cāḷukyas under Pulakeśin which must have put an end to the activity at Undavalli. There is nothing to show in this cave that it was originally Buddhist rock-cut temple; the carving of the *stūpa* reliefs on this hill range does not make this as Buddhist as some would have it. Hence, it is reasonable to treat the rock-cut temples at Vijayawada and Undavalli as of the Viṣṇukuṇḍin period of 6th and early decades of 7th century A.D.

The art of Viṣṇukuṇḍin period reveals the continuity of the art tradition of the Ikshvāku period. A *pañcavīra* panel from Konda-

motu,[8] Guntur district datable to 4th century A.D. is now preserved in the office of the Department of Archaeology and Museums, Hyderabad (Pl. 13). On the rectangular limestone panel, the standing figures of Pradyumna, Viṣṇu, Narasiṁha, Vāsudeva, Sankarṣaṇa and Aniruddha are represented. Distinguishing aspect of this panel is the representation of Man-lion form of Viṣṇu which is largely animal in appearence; the human character is indicated by the two raised hands that hold *cakra* and *śaṅkha*. The *śrīvatsa* mark on the mane symbolises the presence of Lakshmi. The seated frontal posture of lion with the prominent genital organ is noteworthy. All the other figures stand in *tribhaṅga* posture except for Viṣṇu. They have squarish face, short shoulders, high chest and hour-glass torso. The full and flush faces with prominent eyes, stubby noses and pouting lips and the slender and roundly modelled limbs characterise the figures. In this type of modelling and in ornamentation especially the *kirītas*, headdresses, beaded *hāras*, *kēyūras* and *valayas* and the flowing tassels on the sides and a semi-circular tassel flowing across the thighs are reminiscent of the Ikshavaku period sculptures of Amaravti and Nagarjunakonda.

Belonging to the 5th century A.D. another relief from Konidine, Guntur district, reveals a different idiom.[9] The relief portrays Brahmā, Śiva-Liṅga, and ṭhe Man-Lion form of Viṣṇu. The seated Brahmā in *lalita* pose raises his right hand in *cinmudrā* and places his left hand on the thigh. The three heads of Brahmā are oval-shaped and have high arched eyebrows rather elongated. prominent eyes, long pointed nose and pouting lips. The full faces have a serene grace. Conical and tall headdresses are shown in matted pile of hair touching the shoulders. Heavy and flabby chest and pot belly are differentiated by a band and the hands are slender and unfirm. The Śiva-Liṅga at its base has a seated Nandi and above this, the *liṅga* is carved showing a central vertical band connecting the conical cover of the top portion of the *liṅga*. Next is the figure of seated female figure possessing a lotus instead of a human head. This is a highly disproportionate figure with the thin and pole like limbs and heavy breasts. She site over a head of the human figure. Flanking

her is a youthful figure holding a trident in the right hand. Carved in thin idiom, the limbs are pole-like and loose. He wears a matted hair drawn back and the *kuṇḍalas*, *hāra*, *valayas* and *kēyūras* and an undergarment. The seated Man-lion Viṣṇu form in frontal posture keeps the arms in front together which are human in character. The ferocious head of lion is noteworthy. Iconographically, this relief registers an advance in showing Hindu Trinity and the Universal Mother. The rock-cut temples of this period are dedicated to the Hindu Trinity which reveal the growing importance of the gods, Śiva, Viṣṇu and Brahmā.

A limestone relief from Madugula, Guntur district, in the idiom of Konidene depicts Śiva with Pārvatī, Skanda, Gaṇēśa, Nandi, Vidyādharas and attendant figures.[10] Śiva seated in *ardhaparyaṅkāsana* on a seat held by the gana below is remarkable for the relaxed mood. Carved in thinner idiom, he is bedecked with a bundled *jaṭā* that sits on the top of matted hair, *kuṇḍalas*, *hāra*, *sarpavalayas*, three-banded *yajñopavīta* and a short undergarment incised closely with lines. The serene face with a subtle smile lends charm to the figure which otherwise has loosely and disproportionately carved limbs. Pārvatī standing to the right of Śiva, Skanda to the left with folded hands in slight *tribhaṅga* posture, seated Gaṇēśa with two arms and without crown, Nandi, *gaṇas* and *Vidyādharas* are carved in different planes in depth and the overlapping of figures is also deftly shown.

Other sculptures of this period from Madugula are Viṣṇu, Brahmā and Śiva.[11] The latter is a two-armed figure and carries *paraśu* in the right hand. The *jatābhāra* is in the form of *uṣniṣa*. He is delicately ornamented with simple necklaces, waist bands and armlets, etc. The seated Brahmā figure with three faces in its modelling strongly recalls Konidena example and the ornamentation agrees well with the types of ornaments seen in the Siva's family relief. Viṣṇu is four armed and carries *śaṅkha*, *cakra* and *gadā*; the *cakra* held in *prayoga* fashion is noteworthy as it is also found in early Pallava sculpture.

At Chejerla few early sculptures are preserved in the precincts of the Kapōtēśvara temple, Carved in limestone the two handed Gaṇēśa figure is identical in iconographical feature to that of Madugula example of 5th century A.D. The Sūrya (Pl. 14) in another limestone panel can be regarded as the earliest in Āndhra dēśa. Sūrya stands rigidly holding a lotus by the stem in each uplifted hand. He dressed in tunic and a flowing undergarment. He wears a tall crown, studded earrings, a beaded *hāra*, an *yajñopavīta* and on the waist a chain like ornament and four stranded beaded ornament. The folds of the undergarment is secured at the sides of the waist into a knot from which the folds fall in a straight manner and the rippling effect is shown in vertical striation. He wears padded boots. The dress is typically northern as exemplified by the early textual tradition. The tall oval face has almost straight eyebrows, long slender nose, small pouting lips, high cheeks and the wide jaw region. These features are reminiscent of the Konidene type which is also met with in the bronze figures of this period. The slender torso, hour-glass in shape, is conspicuous in its vigorous chest and in its modelling recalls Kondomotu relief. The Sankaram reliefs are badly disfigured to admit any detailed consideration here. To the iconographic range reference is already made.

The art of 6th century A.D. is represented by the shrine models recovered from Yelesvaram and the Saptamāṭṛakā sculptures from Chejerla. In the shrine models the figures of Śiva, Viṣṇu, Ardhanārīśvara, Sōmaskanda, Harihara and Liṅga are depicted. All the figures are shown standing rigidly and are in thinner idiom as in the 5th century sculptures. Oval faces are full and puffy and have prominent eyeballs, long slender noses and small pouting lips. Hour-glass shaped torso high chest region, thin and round arms and rather pole like legs characterise the modelling. Tall crowns, plain ornaments and the tassels of the undergarment in the typical mode of early sculptures but less flowing are other features. It is interesting to note that the *śaṅkha* and *cakra* are held in *prayaga* manner as is noticed in earlier sculptures from this region.

The Saptamāṭrakā figures from Chejerla are highly weathered and among them Vīrabhadra is fairly preserved. Stylistically the art of these figures may well be compared with Yeleswaram figures and a certain rigidity is seen in the modelling.

The art of the rock-cut temples is represented from the bas-reliefs of Mogalrajapuram in Vijayawada and Undavalli.[12] Though badly preserved the sculptures deserve notice for the range of forms of Śiva and Viṣṇu. The mutilated figure of Śiva-Naṭarāja (Pl. 12) on the facade of Cave No. 4 at Mogalrajapurm is four-handed and is shown iṇ the attitude of *kāḷiya tāṇḍava* and the presence of *apsmāra puruṣa* in contradistinction to the Elephanta and Badami examples reveal the southern tradition. Slender and vigorous form of Śiva is elegantly portrayed. The figures of horned *dvārapālas* on the facade are slim bodied with high chest, waist and broad hips forming into an hour-glass shaped torso. In the slight tilt of the head to the right, in the thrust of the body to left, in turning the left leg and feet to the left and the ease in which the left arm rests on the *gadā* and the bent arm tucked at the hip contributes torsional balance and an elegance. Supreme confidence is further accentuated by the presence of the snake near the left shoulder. Thus in the carving of the *dvārapāla* a pattern is established and it provides a striking contrast to the Pallava examples. Although horned *dvārapāla* as a constant feature is seen in the temples of Pallavas, it is by no means typical to Toṇḍai-maṇḍalam. Since the early occurence is noted here and seen later elsewhere in Andhra till 9th century A.D. this should be considered as a feature of *Drāviḍa* tradition of Andhra-Toṇḍaimaṇḍalam and it should not be taken as a feature of Pallava influence wherever it occurs as some scholars would suggest. It is also worthy of note that the manner of representing vigorous elephant and lion facing each other is quite distinguished from the early examples of either Toṇḍaimaṇḍalam or Karṇāṭa. The broad *nāsikās* exhibit Siva and Pārvatī, Viṣṇu and Lakshmī, Brahmā and they recall the sculptures of Madugula and Kesara.[13] These and the *dvārapālas* when contrasted with the inscribed figure of *dvārapāla* of 7th century A.D. reveal the early character of Mogalrajapuram carvings.

The carvings on the pillars include *Gajēndramokṣa*, *Pūtana vadha*, *gandharva*, etc. In the three cells, Śiva *liṅga* in the centre and Brahmā and Viṣṇu in the lateral cells do not preserve any image; only sockets are found. However, there is reason to believe that these had images and not paintings as in the rock-cut temples of Toṇḍaimaṇḍalam.

In other caves the Ardhanārīśvara in Cave Temple No. 3, *dvārapālas* carrying sword and shield, and the garland bearing *gaṇas*, typical of the Amaravati idiom in Cave Temple No. 5 are worth-mentioning.

At Undavalli large number of sculptured panels are preserved but badly renovated, These include Śiva's Liṅgōdbhavamūrti form, Varāha, Narasiṁha, Trivikrama, Gajēndramokṣa, Kṛṣṇa lifting Gōvardhana and the scenes from *Rāmāyaṇa*. It is interesting to notice that the figures of Viṣṇu and Brahmā are represented seperately flanking Śiva in the Liṅgodbhava relief. Further, remakable similarity in the stances and postures and in the slender tall elongated figures emphasise the continuity of the tradition of Amaravati-Nagarjuna-konda. Especially the panel showing Sīta seated on a stool and Hanuman with folded hands recalls Amaravati art in the seated posture of Sīta. Narrative art now follows the method of showing a scene in a relief and that too showing only important characters of the scene. Contiunity of the theme is maintained on the four faces of pillar or on the wall sequentially in each relief.

FOOTNOTES

1. Sankaranarayanan, S., *The Visnukundis and Their Times*, Delhi, 1977.
2. Their results of recent researches on this temple are briefly given in Karthikeya Sarma, I., Some Outstanding Historical Monuments in Andhra, *Itihas*, Vol. IV, No. 2, p. 53.
   Sastry, T.V.G., A Bhumija Temple from a Caitya Grha at Cejerla, *Itihas*, Vol. III, No. 1, pp. 19.
3. Mitra Debala, *Buddhist Monuments*, Calcutta, 1971, pp. 219-20.

4. Soundara Rajan, K.V., *Architecture of the Early Hindu Temples of Andhra Pradesh*, Hyderabad, 1965. pp. 17-19; Sankaranarayanan, *op. cit.*, p. 147.
5. *Ibid.*, p. 16.
6. *Ibid.*, pp. 19-21.
7. Sankaranarayanan, *op. cit.*, p. 147.
7a. Maṭe M.S., Origin of Pallava Art : Undavalli Caves, *East and West* (1970), pp. 812-20.
8. Waheed Khan, *An Early Sculpture of Narasimha*, Hyderabad, 1964.
9. Sastri, T.V.G., A Stone Relief from Konidine, Guntur District, *The Journal of Indian Society of Oriental Art*, Vol. II, pp. 16-22.
10. Sivaramamurti, C., *Early Eastern Chalukyan Sculpture*, Bulletin of the Madras Government Museum, Vol. VII, No. 2, pp. 12-13. Pl. 1b.
11. *Ibid.*, Pl. II.
12. *Ibid.*, Pattabhiraman, P.Z., *Sanctuaries Rupestres De L' Inde Du Sud I, Āndhra*, Pondicherry 1971.
13. *Annual Report of the Department of Archaeology and Museums*, Government of Andhra Pradesh, 1976-77, Hyderabad 1978, p. 26.

TEMPLE FORMS

IN the earlier chapters the nature of temples has been referred to with reference to the extant remains of the structural temples and representations in sculpture and coins. From the medieval period the incidence of various temple forms of *Nāgara*, *Vēsara* and *Drāviḍa* is noticed in Andhra Pradesh. Āndhra dēśa formed part of *Drāviḍa* cultural matrix though it was not isolated from the northern regions. The *Vāstu*-texts also record that the building tradition of northern India called *Nāgara* extends upto the rivers Krishna-Tungabhadra. The *Vēsara*, another building tradition, is referred to be prevailing in the Deccan region.

DRĀVIḌA

The temple form in *Drāviḍa* tradition, according to the *Vāstu*-texts consists of six major elements called the *adhiṣṭhāna*, the base, *pāda*, the wall, *prastara* the entablature, *grīvā* neck or clerestory *śikhara* the roof and *stūpī*, the finial. Among these the shape of the component elements from *vēdikā* platform of the *grīvā* part is commented upon in the *Vāstu*-texts in their definitions of *Drāviḍā*, *Vēsara* and *Nāgara*. Most of the texts classify that a building either hexagonal or octagonal on plan from base to the finial or octagonal in *grīvā* and *śikhara* as *Drāviḍa*. Those with square or oblong or those with square *grīvā* and *śikhara* are called *Nāgara*. The buildings either circular, apsidal or elliposoidal on plan from the base to the finial are termed as *Vēsara*. These classifications are based more on cupola and they do not take into account entire structure. Hence it is generally accepted that the variations in the shape of the *śikhara* are

only regional preferences prevailing in the *Drāviḍa* tradition and do not refer to style.

The ground plan of the *Drāviḍa* temple in Āndhra dēśa normally consists of *mukhamaṇḍapa*, the pillared hall, an *antarāḷa*, vestibule and a *garbhagṛha*, the sanctum. The three principal types of sanctum namely the square, rectangular, apsidal, were adopted. In the axial arrangement of the temple-the *mukhamaṇḍapa* is always large in dimensions than the *garbhagṛha*. Another variety in vogue is the dimunitive *mukhamaṇḍapa* as noticed in the temples at Biccavolu, Gudem, etc. The incidence of apsidal temples in Andhra especially in the Rayalasima region is striking. The temple-complex is enclosed in an enclosure wall called *prākāra* and around the main shrine at the corners either four or eight subsidiary shrines are provided; the former is known as *pañchāyatana* and the latter *aṣṭaparivāra*. From 13th century A.D. the temple compounds were studded with the *kalyāṇamaṇḍapa*, the *utsavamaṇḍapa*, *yāgaśālā*, *pākaśālā* and *maṭha*. The *prākāra* acquired a towered gate, the *gopura*, on all sides. The *toraṇa* gateway came into vogue from 11th century A.D. in the Teliṅgāṇa region. The *tiruchuṭṭu mālā*, the cloister, around the *prākāra* also became popular from 13th century A.D.

The lower most element of the temple is the base. In Āndhra dēśa the temples till 10th century A.D. do not possess the sub-base, *upapīṭha*. When it is used, it invariably shows the mouldings of the *upāna*, the lower most moulding, *kaṁpa*, a fillet, *paṭṭikās*, the thick moulding, *kaṇṭha*, a large recessed moulding, *kaṁpa*, *paṭṭikās* and *kapota*, over hanging cornice moulding, generally flexed, or *prati* a thick flat moulding.

The *Vāstu*-texts of *Drāviḍa* tradition classifies the bases according to the profiles of principal mouldings. The *mañchabandha* type of *adhiṣṭhāna*, according to the texts is bereft of the *kumuda*, a moulding either faceted or circular. In the examples of Andhra, the mouldings called *upāna*, *jagatī*, a vertical moulding, *kaṇṭha*, *kampa*, *paṭṭika* and *prati* are employed. In the smaller bases the mouldings of *upāna*, *jagatī* and *paṭṭiakā* are only used.

A general classification of the bases into *pādabandha* and *pratibandha* is made in the *Vāstu*-texts. The *pādabandha* base is composed of the *upāna*, *jagatī*, *tripaṭṭakumuda*, a three faceted moulding, *kaṇṭha*, *paṭṭikā* and *prati*. In the *pratibandha* base the use of *vṛttakumuda*, circular moulding, is the distinguishing feature. Further varieties of *adhiṣṭhāna* are the *kapotabandha* and *padmabandha*. In the *kapotabandha* type either the *vṛtta* or *tripaṭṭakumuda* is used and the crowning moulding invariably is the *kapota*. The *padmabandha* base consists of the mouldings namely, *upāna*, *jagatī*, *padma* and *paṭṭikā*. It is noteworthy that the fluted *kumuda* moulding appears from 9th century A.D. while the *vēdikā* moulding above the *kapota* comes into vogue from 10th century A.D. So also the *ūrdhvapadma* and *adhopadma* mouldings are introduced in the bases from 10th century A.D.

The *pāda* or *bhitti* (wall) is composed with *bhittistambha* or *kuḍyastambha*, *koṣṭhapañjaras* and *dēvakoṣṭhas*. The *bhittistambhas* are pilasters, square in section having *mālāsthāna*, and *laśuna*, *tāḍi*, *kumbha*, *virakaṇṭha* and *potikā* in the upper region of the shaft. The *koṣṭhapañjara* is fashioned into a projected section with framing pilasters, and these support a *kapota*. Above this comes a shrine-front of apsidal or square shrine model. The *dēvakoṣṭhas* are the niches on the wall's central offset of the *garbhagṛha*, *antāraḷa*, and on the *mukhamaṇḍapa*. These normally have framing pilasters with a *kapota* (lintel) above. On this either a *makara toraṇa* or a *śālā śikhara*, wagon topped or barrel vaulted roof, is set. There occurs slit-type of niches without framing pilasters and crowning members.

The *kumbha pañjara* as a decorative feature of the wall occurs from 11th century A.D. A vase with overflowing flowery decoration supports the shaft which is topped by a *nāsikā* (horseshoe shaped motif).

The *prastara* denotes the entablature over the wall or pillars. It is constituted by the mouldings of *uttara* (beam) *vājanā*, *valabhī*, *kapota*, *āliṅga* and *antari*. Usually, the *haṁsamālā* or *bhūtamālā* or both are embellished on the *valabhī* moulding. The *kapota* is the overhanging cornice moulding and it is always projected and prominently decorated with the *nāsikās*.

The terrace is marked by the frieze of *vyālas* (leonine form) at the bottom and a row of miniature shrines, called *hāra*, consisting of *kūṭa*, *śālā*, and *pañjara* acts as a sort of parapet. None of the temples in Āndhra dēśa have space in between the row of miniature shrines and the wall of the superstructure. The wall of the storey, called *ardhārika*, normally adopts the wall pattern of the *bhitti*. When the superstructure has one storey it is called as *eka tala vimāna*. Elaborate superstructures may have two or three storeys and yet the design of the storeys remains the same. Normally, each storey will have the *hāra* of *śālā*, *kūṭa* and *pañjara* but the top storey is bereft of this element. The *vēdī*—the platform—consists of two projected flat mouldings and are widely seperated. The lower one is called *pidhāna phalaka* and the upper one the *vēdī*. It is often decorated with *vyālamālā* The *grīvā*, the clerestory, is usually square and rarely circular or octagonal. This is inset with a *dēvakoṣṭha*, facing the four cardinal points. The *śikhara* is square or rarely octagonal or circular. The crowning member is called *stūpī*, the finial. The roof of the *antarāḷa* and *mukhamaṇḍapa* in the pure *Drāviḍa* tradition is flat. At times the extension of *hāra* consisting of *kūṭa*, *śālā* and *pañjara* to the *antarāḷa* and *mukhamaṇḍapa* parts is adapted. Over the *antarāḷa* roof, the projecting element adapting the design of the storey is decorated with a large horse-shoe shaped arch in front inset with a Śiva-Naṭarāja or any deity related to the god enshrined. This is called as the *śukanāsā*. It is not a characteristic feature of the *Drāviḍa vimāna*. Its adaptation in the temples in Andhra is due to the influence of the *Nāgara* tradition.

The *Vāstu*-texts do not mention elaborately carved doorways as a typical feature of the *Drāviḍa* tradition. However, the temples in Āndhra dēśa have richly carved doorways, consisting either two, three or five *śākhās*, the jambs. Occassionally, the *dvārapālas* flank the door but usually they are carved in the lower portion of the jamb itself. The *lalāṭa-bimba* is a square block in the centre of the lintel and inset with Gajalakshmī. Above the lintel the *kapota* moulding is set. The over door is decorated with the shrine models or with a *makara toraṇa*. The pillars called *stambha*, are notable for

they punctuate the interiors of the *maṇḍapa* supporting the roof. The pilasters play a major role in the articulation of the exterior wall design. Early pillars are without bases and are square in section. The shaft is terminated by a cubical portion, called *mālāsthānā*, which is decorated with the *kīrttimukhas*, pearl hangings or loops of garlands and other motifs. Occasionally the pillars have lion-bases, the *siṁhapāda* as noticed in the rock-cut temples at Bhairavakonda. The members of the capital are the *laśuna*, the pitcher, the *tāḍi*, the cushion shaped moulding with a convex profile, the *kumbha*, also vase-shaped but of flattened variety and inverted, the *pāli*, shaped like an inverted lotus with petals and *phalaka*, the abacus, a wide square or circular or octagonal block. The *vīrakaṇṭha*, a square dowel like member that holds the corbel above. The *potikā*, corbel is of various shapes like the *taraṅga*, horizontal rolls or simple semi-circular profile with a median band. Later, it acquires on its slanting a rectangular tenon. The final form, developed in the 15th century, is the *pushpapotikā*. It is in the shape of a projecting arm with a pendentive lotus bud.

Another form of the pillar and highly popular, is called *citrakhaṇḍa*. It is square in section and has a base. The shaft is made into octagonal in the middle and occasionally a band connects the cube and the lower part of the shaft. The members of the capital are the same as noted above. The *śrīkāra* type of pillar is circular in section and bulbous in the shaft portion. The elaboration of pillar forms during the Vijayanagara period were no doubt followed the wooden proto-types and they are described in the chapter on Vijayanagar temples.

A noteworthy aspect of the *garbhagṛha* is the provision of a stone plank on the walls at mid-point.

The entablature called *prastara*, in the interior, is composed of the same mouldings as in the exterior. The ceiling *vitāna* usually carries the aṣṭadikpāla with Śiva-Naṭarāja or a lotus medallion.

NĀGARA

The temple architectural tradition of northern India is called *Nāgara* in the *Vāstu*-texts. Its extension is noticed in the early Cāḷukyan period in Āndhra dēśa. The archetype of the *Nāgara* temple form is characterised by a square sanctum with a curvilinear *śikhara*, crowned by an *āmalaka*, a ribbed globular shaped member. Above it comes the *kalaśa*, the pitcher-finial. From the *grīvā* portion it is circular. On plan, the temple features a *mukhacatuṣkī*, the porch, *gūḍhamaṇḍapa*, a closed hall, an *antarāḷa*, the vestibule and the *garbhagṛha*, the sanctum which is mostly of *nirandhāra*, without inner circumambulatory, or occasionally of *sāndhāra* type, with inner circumambulatory path. It acquired the *pañchāyatana* character by providing a shrine at each corner. The temple is raised on a high platform called *jagatī*. In the *vedībandha* typical base, the mouldings, like *khūra*, hoof, *jāḍyakumbha*, an inverted *cyma recta* moulding, *kalaśa*, vase, the *nivrapattikā*, the beam heads at the niches instead of the *kalaśa*, *antara patras*, fillets, *kaṇtha*, *kapotāli*, the crowning moulding. The wall called *kaṭi*, will have a niche, *khattaka*, in the offsets, *bhadra*. The niches are topped by an *udgama*, pediment consisting of box patterns, and *bālapañjaras*. The upper portion of the wall is embellished with *ghaṇṭamālā*, the chain and bell motif inset with *vidyādharas* and *gandharvas*. In the wall the *bhadrāvalokana*, a rectangular window with posts and latticed spaces, and the *bhadra gavākṣās*, a balcony-like projection corresponding to the central offset of the *garbhagṛha* are encountered. In the entablature part, the *kapotālī*, the cave-cornice moulding should have flat profile. The *śikhara* on plan will have a *veṇūkośa*, the lateral offset, a *madhyalatā*, the central offset and the *suratarā*, a recessed chase in between. The decorative character of *madhyalatā* fashioned into a web of *gavākṣās*, *caitya* dormers is distinctive and as such the *Vāstu*-texts call this type of *śikhara* as *latina*. The curvature of the *śikhara* is called *rēkhā*. The *śukanāsā* at the base of the *śikhara* is typical to these temples. The division of the *śikhara* into storeys is marked by the provision of an *āmalaka* in the *vēṇukośa* part. Each *bhūmi*, the storey, is further divided into *khaṇḍas*, layers, often decorated with

udgamas or *candraśālās*. The *śikhara* is terminated by *skandha*, the shoulder course and followed by the *pidhāna phalaka*, the plank which closes the superstructure. The circular *grīvā*, neck, an *āmalaka* and *kalaśa* are the crowning members.

The doorways are richly decorated and mostly have five jambs. In these the Gaṅgā and Yamunā are invariably represented at the base of the jambs. The *ghaṭapallava* column is typical to northern tradition. In this the pillar is composed of *pūrṇaghaṭa* (vase and foliage) member at the base and at the top of the shaft may either be square or octagonal. The capital is of *tāḷa patra* consisting of square blocks, each decorated with palmette design. The gateway in the *Nāgara* tradition is called *pratolī*. It is a flat roofed *maṇḍapa* with a central passage.

BHŪMIJA

The *Bhūmija* form, that was developed in the Malwa region in late 10th century A.D. also was adapted as a building form in the medieval temples in Andhra. This form is not referred to in the *Vāstu*-texts of *Drāviḍa* tradition. Certain special features are elaborately detailed in the *Samarāṅgaṇasutradhāra*.[2] The temples are of *nirandhāra* class and follow either an *caturaśra*, orthogonal, *vṛtta*, circular and *aṣṭaśālā* with eight offsets. The *śikhara* unlike in the earlier *Nāgara śikharas*, is bereft of *vēṇukośa*. However the central offset of the earlier *śikhara* the *madhya latā* is retained. It is decorated with a large *caitya* window called *śūrasenaka* at the roof of the central offset, called *mālā* and the front one possesses the *śukanāsā*. The string of miniature *śikharas* called *sṛṅga*, comes in between the central offsets. They are either in three to five rows vertically and five to nine rows horizontally. Each storey, in this part, is decorated with *kūṭastambha* which is either a *latina* or *kūṭaśikhara* over a pilaster. The crowning members are *ghaṇṭā*, *grīvā* *āmalasāraka* and *kalaśa*. The *āmalasāraka* show serration in its profile.

PHĀṀSANĀ

The cognizance of the *phāṁsana* form is the tiered pyramidal superstructure. Earliest known examples in Āndhra dēśa are datable to 7th century A.D. Each stratum or *bhūmi* is composed of a tall section crowned by an cave cornice moulding which is either straight edged or in *cyma recta* form decorated with *caitya* dormers. It is either crowned by an *āmalaka* or square *śikhara*. The *śukanāsā* is an optional member. Another characteristic feature of this form is the *mañchabandha* type of *adhiṣṭhāna*. Occasionally, the typical *vedībandha* and the *madhyalatā* as in the temples of *Nāgara* order are encountered in the *phāṁsanā* form.

In the Kaliṁga context this temple form is known as *pīḍah deul* which was adapted for the central shrine from the middle of eighth century A.D.[3]

VĒSARA

The temples, apsidal on plan with a *śikhara* in the shape of elephant's back, *gajapṛṣṭha* are termed as of *Vēsara* form. In Āndhra dēśa it is either purely apsidal or oblong internally and apsidal externally. It is observed that semi-circular ones are also known in this form as noticed at Pāpanasi. *Vēsara*, thus, as a building form is of pan-Indian character. As a style of architecture, it is generally accepted, that it refers to the later Cāḷukyan, Hoyasala and Kākatīya temples.[4]

FOOTNOTES

1. Kramrisch, Stella, *The Hindu Temple*, Vol. I, (Reprint), Delhi, 1976, p. 287.
2. Deva, Krishna, ‚Bhumija Temples', in Pramod Chandra (Ed.), *Studies in Indian Temple Architecture*, New Delhi, 1975, pp. 94-97.
3. Dhaky, M.A., *The Indian Temple Forms in Karnata Inscriptions and Architecture*, New Delhi, 1977, pp. 36-7.
4. *Ibid*., pp. 21-34.

EARLY STONE TEMPLES

THE Cāḷukyas established themselves under Pulakēśin I in A.D. 534 at Badami and their power grew in stature during Kīrtivarman I (A.D. 566-67-597-98) and his brother Mangaḷeśa. The later acted as regent for the minor Pulakēśin II, the son of Kīrtivarman. It was in the reign of Pulakēśin II the Cāḷukyas became an imperial power and acquired ruling power over Karṇāṭa as well as Āndhra dēśa. The western part of Āndhra dēśa was already under the rule of the Cāḷukyas since Kīrtivarman. It was Pulakēśin II who led the campaigns into the eastern Āndhra dēśa which was earlier facing the challange of Pallavas around A.D. 566. The mighty campaign of Pulakēśin II ably assisted by his brother Kubja Viṣṇuvardhana around A.D. 621 put an end to Mādhavavarman III of the Viṣṇukuṇḍin dynasty and several Durjaya chiefs. The great victory achieved by Kubja Viṣṇuvardhana was immensely rewarded by Pulakēśin II who "having defeated the circle of enemies by his arm . . . has secured the kingdom to the lineage of his son". Thus the independent rule of the Cāḷukyan line at Vēṅgī came into existence under Kubja Viṣṇuvardhana in A.D, 624. The entire Teliṅgāṇa and Rayalasima districts of Andhra Pradesh continued to be under the direct rule of Pulakēśin II. While the history of these regions was but a footnote to the fortunes of western Cāḷukyas of Badami and connected with the Choḷas of Rēnāṇḍu and the Bāṇas, the coastal tracts witnessed the rule of separate line of Cāḷukyan kings.[1]

The records pertaining to Kubja Viṣṇuvardhana I (624-641) reveal that the entire coastal region from Visakhapatnam in the north and the river Manneru in the south was under his control. It is doubt-

ful whether his successor Jayasiṁhavallabha extended the territory farther south of Manneru river. During the reign of Mangi Yuvarāja Kokkili, his cousin fought for the throne and it ended in Kokkili leaving to the Elamanchili region which he and his successors began to rule. Viṣṇuvardhana's reign (718-752) is noted for the conflict with Pallava Nandivarman's general Udayachandra and Pṛthvīvyāgrha. The former's success resulted in the loss for Cāḷukyas Nellore and the region upto *karmarāṣṭra*.

The western Andhra region of Anantapur, Cuddapah, Kurnool and parts of Prakasam lay in the kingdom of the Western Cāḷukyas. The Eastern Ghats skirting near Cumbum acted as a natural frontier to these major kingdoms. The Kurnool and Mahabubnagar region was referred to as the *Cāḷukya Viṣaya* in the Western Cāḷukyan records. From Vikramāditya I (A.D. 655-81) this region gained special attention from the sovereigns. His inscriptions found at Alampur and other places attest to this. The records of Vinayāditya (681-96) and Vijayāditya (696-733) point out Alampur as a *skandhavara*. Inscriptions of Vikramāditya II and Kīrttivarman are available in this region, which speak of their supremacy over the feudatories like the Rēnāṇḍu Choḷas and the Bāṇas.

The Gaṅgas began their rule in A.D. 493 over Kaliṅga with the reign of Indravarman I and the capital at Dantapura.[2] It is during the reign of Dēvēndravarman the capital was transferred to Kaliṅga-nagara, the modern Mukhalingam. Most of the successive kings claimed entire Kaliṅga region although the conflicts with the Eastern Cāḷukyas for the control of southern Kaliṅga became a regular feature. However, the Gaṅga Nandavarman's reign witnessed the establishment of Elamanchili Cāḷukya line under Kokkili and the control acquired simultaneously over Visakhapatnam district. Gunaga Vijayāditya at the end of 9th century overran the Kaliṅga region and his successors continued to exercise authority over the Kalinga region till A.D. 973.

During the period from A.D. 600 to 900 Āndhra dēśa witnessed the erection of large number of shrines dedicated to Śiva. Not a single temple dedicated to Viṣṇu survived; further even epigraphical

references to the shrines of Viṣṇu are few. The form of Pāśupata Śaivism originated at Karavan, in the early centuries of Christian era had spread far and wide. Lakulin the founder of this system was deified and the *Lakula Siddhāṅta* became the basic tenet of the Pāśupata Śaivism. Its popularity in Āndhra dēśa is attested by the inscription of Amudalapadu which refers to Sudarśanāchārya, who initiated Cāḷukya king Vikramāditya into this cult by performing the ceremony of *śivamaṇḍala dikṣa*. Talamanchi plates also refer to a Mēghācārya as *svakīya guru* of Vikramāditya. References to Lakuṭapāṇi and Daṅḍīśvara in the Cāḷukyan and the Rēnāṇḍu Choḷa inscriptions and the use of Lakulīśa images on the temple walls reveal the wide popularity of Pāśupata Śaivism in western Andhra and the coastal region. Kaliṅga region also displays affiliation to the Pāśupata Śaivism as attested by the early Gaṅga records and the *urdhvamēḍhra* aspect of Śiva pantheon in the temples at Mukhalingam and other centres. The popularity of this cult is due to the opposition to Vedic sacrificial tradition and its liberal attitude of admitting all the sections of the society into its order. Early famous Pāśupata centres were Alampur, Srisailam, Siddhavatam, Vijayawada, Amaravati, Biccavolu and Mukhalingam.

The Śakti cult was popular even in the early times in Āndhra dēśa. The cult of nude mother goddess, a survival from the protohistoric times was widespread in the western Āndhra region, for the number of images found at Alampur, Kudaveli, Pratakota, etc., indicate the popularity of the cult. The Durgā Mahiṣāsuramardinī, Saptamāṭṛkas are propitiated and the cult-practices included sacrifices of animals and men, to which the sculptural representation is known from Mukhalingam. Early Śākta centres are Pithapur, Alampur, Mallam, Mukhalingam, etc.

The cults of Skanda and Vināyaka gained adherents. In the *parivāra* shrines these gods are enshrined and also in the iconographic scheme of the *garbhagṛha*. References to the erection of Sun temples from Alampur, Kambadur Chilamakuru, etc. are noteworthy.

Jainism flourished during this period with great vigour under the royal patronage. The Neḍumba Basadi at Vijayawada was erected by

Ayyaṇamahādēvī, the queen of Kubja Viṣṇuvardhana. The monks belonged to the *Surāṣtra* or *Kavarurigaṇa*. Other jain establishments are found at Gangaperur, Danavulapadu, etc.

The decline of Buddism was fast and coincided with the growing conflicts among Buddhists, Vaiṣṇavaites and Śaivaites. Amaravati, Jaggayapeta, Guntupalli, Sankaram and Salihundaın continued to flourish and the *Vajrāyana* adherents gained hold of the Budhhist centres.

Evidences show that the erection of temples and *mathas* depended upon the royal patronage and the mercantile guilds like *Ayyavolu* guild, *Nakaramu*, *Kōmaṭis* supported the temple building activity. Among the guilds of architects, a reference to a Kalagabharanācārya of Kammanāḍu was made in the inscriptions from Pandugula. It clearly shows that the *ācāryas* (or *Ācāri*, *Āsari* and *Oju*) of *Viśvakarmakula*, the professional architects must have organised themselves into guilds confining to the geographical division. References to the architects from *Dakāremi*, *Guṇḍikaṛṛu*, are known. The migration of the architects from one region to another is well attested by the evidence of *ācārya* coming from far off places like Draksharma and Gundikaṛṛu for work in the Nellore and Kurnool districts. So also, as earlier pointed out by Sivaramamurti, the Andhra architects had worked at Pattadakal. The mention of '*Veginathu Velnāḍu Guṇḍaya*' on the *dvārapālas* of 7th century A.D. at Vijayawada and its occurence later in the Virūpāksha temple as the architect of the temple point out that this family of architects from Velnāḍu carried the traditions of Vēṅgī dēśa to Karṇāṭa.[3] Similarly the names like Mahēndra Pallavācāri, etc., that occur in the Anantapur-Kurnool region reveal the migration of Toṇḍaimaṇḍalam architects. At Alampur names like 'Śrīvāpeya' written in Nāgari script show the migration of the guild from the northern regions. Inscriptions refer to masons as Vaḍḍe Brahmā, etc., and at Kesaragutta the inscription refers to the community of stone culters. The Vaḍḍe caste, follow the same profession even to the present day. Migration of architects with or without the behest of their patrons, to different parts of the country,

the carving of the patrons, for novel design and the peregrination of religious teachers contributed to the commingling of styles.

The architectural aspect of the stone-built temples was the result of rock-cut tradition of the preceding age which by and large depended on soft stone material like sandstone or Khondolite. The temple-building activity, particularly in stone gained momentum as a sequel to the economic prosperty. In tracing the history of temple architecture and art tradition of Andhra dēśa, the growing individuality of different regions under the various influences of contiguous traditions need emphasis while asserting the great traditions Āndhra dēśa inherited. It is worthy to note that the preceding age, beginning from second and third centuries A.D. largely preferred square, rectangular and apsidal ground plans, plain walls and superstructures having one or two storeys crowned by square *śkharas*. Mention should also be made of the *mañca* and *pādabandha* type of *adhiṣṭhānas;* the former exhibiting *upāna*, *jagatī* and *paṭṭikā* mouldings while the latter is associated with *tripaṭṭakumuda* moulding. The shrine-models at Undavalli, Yeleswaram, Chejeral, the earliest among such examples, reveal the basic *eka tala vimāna* of the *Drāviḍa* tradition in which the base, wall and superstructure, as well as the *śikhara* are shown.

Viewed against this background the distribution of early stone temples in Āndhra dēśa ranging from Alampur to Pondugula demonstrate that Āndhra dēśa formed part of *Drāviḍa* traditional architecture, the nucleus area being Krishna-Valley. Concurrently it is equally significant to note the prevalence of rock-cut architectural tradition during this period.

With the expansion of the Cāḷukya power in the western Āndhra region especially of Krishna-Tungabhadra *doab* during the seventh century A.D. in the construction of temples belonging to the *Nāgara* tradition, this region witnessed the evo lution of a distinctive Andhra style. This lasted for nearly two centuries, almost coterminus with the end of the Cāḷukyan hegemony in this area and imbibed in its matrix several trends which in turn led to new architectural formulations.

Equally significant, during this age, was the development of distinctive architectural style in the Kaliṅga region—the region beyond Godavari where the *Nāgara* tradition prevailed with the admixture of *Drāviḍa* elements and conceptions. An exotic atmosphere in feel and form pervades the temples, the nucleus being Mukhalingam.

Cāḷukya Viṣaya

The early phase of temple architectural style, especially of Drāviḍa style covers the period from A.D. 624-892 in Vēṅgī dēśa and till A.D. 750 in the western Āndhra. Though the epigraphic evidence do suggest the existence of or founding of shrines not much is known about the stone temples of 7th century A.D. in Vēṅgī dēśa. However, in the western Andhra region the Cāḷukya Viṣaya, comprising the modern Mahabubnagar, Kurnool districts, there are significant examples of *Drāviḍa* style. The Tāraka Brahmā temple, (Pl. 15) in the Nava Brahmā temple-complex at Alampur has been built of sandstone.[4] It is a unique model of *Drāviḍa vimāna* exhibiting the *śukanāsā*, a feature common to the *Nāgara* style. On plan this temple consists of a *garbhagṛha*, an *aṇtarāḷa* set into one unit with *mukhamaṇḍapa*. The square sanctum, has a central offset, boldly projected. The *pādabandha* type *adhiṣṭhāna* consists of *upāna*, *kampa*, *jagatī*, *tripaṭṭa kumuda*, *kanthagalapadas* and *kapōta* mouldings in the *garbhagṛha*- while the *mukhamaṇḍapa* has only *upāna*, *kaṇtha* and *kapōta*. The wall carries a *rūcaka* type of pilaster at either end. The *dēvakōṣṭha* is framed by a *rūcaka* pilaster and topped by a *śālā* type of *śikharā* which extends beyond the *kapōta*. This is an unique example among the early temples and reappears in the Vijayanagara times. All the niches, at present are empty. The bold and heavy *kapōta* carries *nāsikā* decoration. The superstructure is of *tritala* type; the first storey consists of *chūḍaharmya* type of *kūta*, *śālā* and *pāñjarā*, each sectioned into *vyālavari*, wall portion divided into two halves and topped by either square, barrel vaulted or miniature apsidal shrine. In the second storey the niche is shown, simulating the wall pattern below. The top storey and the crowning parts are dilapidated. In

the front the *śukanāsā* caps the *antarāḷā* part and is coterminus with the second storey; the arch is broad and raises from the second storey. A mutilated panel of Śiva-Naṭarāja adorns the *śukanāsā*. This is the earliest example in the *Draviḍa* context which later became popular in Karṇāṭa as exemplified at Sandur and Pattadakal.

In the *mukhamaṇḍapa* the *rūcaka* pillar type is employed. The cubical portion of the shaft is decorated with *muktādama* and *kīrtti-mukha* and topped by *taraṅga* capital. The ceiling has a lotus medallion. The *antarāḷa* is a narrow one and the doorway to the sanctum is of four jambed variety. The doorway is decorated with *stambha*, *gaṇa*, *ratna* and *latāpatra* in the *śākhas* and a dance panel at the base of the right-surround and a Gajalakshmī in *pralamba pāda* in *lalāṭa*, and shows the influence of the *Nāgara* temple tradition for the *Vāstu*-texts of *Draviḍa* do not speak of decorated doorways. Gaṇēśa and Śārdula are carved on the wall flanking the doorway.

The *garbhagṛhā*, lower than the *antarāḷa* has four *rūcaka* pillars and the *liṅga pīṭha* is in ruins. This temple, on stylistic grounds, may be dated to Cāḷukya Vikramāditya's period (A.D. 654-681).

As evident from the reports major temples of *Drāviḍa* style were not built of stone though the *parivāra* shrines in the temples of *Nāgara* style found at Kudaveli, Satyavolu, etc., from an exception.

The architects of Krishna-Tungabhadra region were the inheritors of a temple architectural formulation which had square, rectangular and apsidal plans with appropriate superstructures. Experiments in evolving a new *śikhara* type with *śukanāsā* is largely due to the guild of architects that worked at Alampur, constructing major temples in *Nāgara* style. Seemingly the architects of *Nāgara* style also worked in the construction of the *Drāviḍa* style temples and *vice versa*. The *Kāmikāgama*, a later text codifies the prevalence of this element which by then became a regular feature in Karṇāṭa-Āndhra.

Vēṅgī dēśa

Situated on the Krishna river front, some 8 km. away from Pondugula,[5] Guntur District, the Jalapēśvara temple of Vēṅgī dēśa is

the earliest known example of the stone temple architecture (pl.16). On plan this temple features a *mukhamaṇḍapa* an *antarāḷa* and a *garbhagṛha* (Fig.7). It is worthy to note that the plan reveals a large *mukhamaṇḍapa* as in the buildings of the preceding age contrary to the smaller *maṇḍapa* in the Tāraka Brahmā temple. Further the *garbhagṛha* wall features deep offsets and recessess showing *bhadra, karṇa* and *salilāntara* sections—all within the *mānasūtra*. The *pādabandha adhīṣṭhāna* the mainstay of this region, as noted in the earlier centuries, features *upāna, jagatī, tripaṭṭākumuda, kaṇṭha* with *galapādas, paṭṭika* and *prati*. The walls of the *garbhagṛha* have *dēvakōṣṭhas* in the *bhadra* and *karṇa* sections while the *koṣṭha pañjaras* figure in the *salilāntaras*. Strong and robust lines mark the deeply projecting offsets and recessed parts. *Makaratōraṇas* adorn the *dēvakoṣṭhas*.

The superstructure is two storeyed and has greater basal width and the same wall pattern is adopted in the storeys. The heavy appearence of the storeys, subdued *grīvā* and greater seperation of *pidhāna phālaka*, the square *śikhara* are other features.

The exteriors of *mukhamaṇḍapa* and *antarāḷa* are plain except for a small window. A three jambed doorway leads to the *mukhamaṇḍapa*; the jambs are decorated with *latā, latāpatra* and *stambha* motifs and the *dvārapālas* at the base. Essentially the pillars have square section at the bottom and top while the middle region is made into octagon and the upper portion of the shaft is made into *laśuna, kumbha, vīrakaṇṭha* and finally *taraṅga* corbel.

The stepped pyramidal superstructure is also employed in Vēṅgī dēśa, an early example being the Śiva temple at Terala in Guntur district. On plan, this temple features a *mukhamaṇḍapa*, an *antarāḷa* and a *garbhagṛha*; the latter parts now in ruins. Laid out on *dvi aṅga* plan, the sanctum has a niche on each side of the wall and it is buried now upto the cornice level. However, the figures of *vidyādharas* on the upper register of the wall are visible. The superstructure is of *phāṁsanā* variety and each storey is decorated with shouldered arch-design carrying the motifs of *haṁsas, makaras*, etc. It is crowned by an *āmalaka*. This temple may be dated to 8th century.

It is worthy to note here that the *phāṁsanā* variety did not enjoy popularity in Vēṅgī dēśa. Till the time of Gunaga Vijayāditya (A.D 848-892) preserved temples are not encountered. Epigraphical references to the building of temples at Vijayawada, Dharmavaram, etc., and the Sataluru grant of Gunaga Vijayāditya refer to the construction of 108 temples by Vijayāditya, the grandfather of the donor. None of these are identified yet. The remnants belonging to a temple at Vijayawada of 8th century A.D. are preserved now in the Government Museum, Madras.

The typical examples of Vēṅgī dēśā architectural style, however, are preserved at Biccavolu in East Godavari district. Among the temples there, the Goliṅgēśvara, Rājarājēśvara and Candraśēkhara belong to the Gunaga Vijayāditya's regnal period.[6] These essentially follow the norms evidenced in the Jalapēśvara temple at Pondugula but also at the same time reflect the impact of the Kaliṅga style.

The Goliṅgēśvara, Rājarājēśvara and Candraśēkhara are constructed in an alignment, the central one, the Rājarājēśvara being the largest while the rest are smaller in dimensions. The Goliṅgeśvara (Pl.17), on plan consists of a *mukhamaṇḍapa*, an *antarāḷa* and a *garbhagṛha*, the latter revealing the deep offsets and recesses. The *garbhagṛha* section marks the use of *pādabandha* and *pratibandha* type of *adhiṣṭhānas*. The earliest instance of such usage is seen at Bhavanasi Sangam in 8th century. The sequence of mouldings consist *upāna*, *padmajagatī*, *vrtta tripattakumuda*, *kaṇtha*, *kampas*, *paṭṭikā* and *prati*.

The wall divided into a projected bay and recesses, has strong and rhythmic lines made effective by the tall pilasters and the *koṣṭha pañjaraṣ*. The niches are tall, narrow and rectangular in shape and rather shallow. The framing pilasters are used at the base. In the lateral bays the niches are small lacking either pilasters or *makaratōraṇas*. The pilasters are square in section and have a cube in the upper region of the shaft followed by a *laśuna*, *vīrakaṇtha* and *pōtikā*. The *makaratōraṇas* are elaborately carved, the tail reaching down to the mid point of the pilaster. The *koṣṭha pañjaras* have small sized slit type of niches and the upper part has strongly projecting eave cornice, *vyālamālā grīvā* and large sized *pañjara*. In contrast to this

robust element the central bay looks purely ornamental in character with the florid *makaratōraṇa* atop the niche. In the niches are found Sūrya, Viṣṇu, Agni, Indra, Śiva as Bhikṣāṭanamūrti, Brahmā, Nāgini. Kumāra, Ekapāda Śiva, Cāmuṇḍa, Mahiṣāsuramardinī and Śiva Ardhanārīśvara. Under the cornice the mixed type of *mālā* consisting of *haṁsas* and *bhūtas* are carved. On the *kapōta* the *nāsikās* topped by *kīrttimukhas* adorn which have either lotus or human heads.

The walls of *antarāḷa* and *mukhamaṇḍapa* are plain and relieved by pilasters. The east wall has a simple door.

The *vimāna* is two storeyed and squattish in appearence. Highly elevated and well-seperated shrine models of *śālā*, *kūṭa* and *pañjara* are raised over the sanctum wall. The first storey carries the same wall pattern in smaller proportions thus carrying a series of pilasters producing highly architectonic effect, while sculptural reliefs merge into shadows. The top storey also carries the same design crowned by *śālā*, *kūta* and *pañjara* elements. The crowning parts—the *pidhāna-phalaka*, *grīvā* and the square *śikhara* are characterised by a highly raised *vēdi*, a prominently projecting *prati* and a bold *mahānāsikā*.

The *mukhamaṇḍapa* interior lacks pillars and has a flat ceiling. A square *liṅga pīṭha* adorns the *garbhagṛha*.

The Rājarājeśvara temple consisting of a *garbhagṛha* and *mukhamaṇḍapa* on plan follows the same wall pattern and design. Noteworthy features are the use of *aṣṭāśra kumuda* moulding in the *adhiṣṭhāna*, and simple *haṁsamālā* under the cornice. The superstructure is of *arpita* type and lacks *hāra* elements over the storey. The square *śikhara* is raised over a high vedi and the deeply projected *pidhāna phalaka* in a prominent manner is characterstic of Vēṅgī dēśa temples.

The Candraśēkhara temple, is almost identical to the above in size and detail mentioned except for some minor variations. Sculptural decoration of *mithunas* and divinities are found on the storeys as in the Goliṅgeśvara. No icons are found in the niches on the *garbhagṛha* walls.

To sum up the characteristics of architectural style in Veṅgī dēśa, it provides a contrast to the Toṇḍaimaṇḍalam temples in its

fine blend of architectonic look and decorative character of its wall. The square *śikhara*, heavy and broad superstructure lack of *śukanāsā*, the use of *kōṣṭha pañjaras*, the mixed usage of *pāda* and *pratibandha adhiṣṭhānas* further mark the style. Iconographic formulae is standardised as in the Pallave or Choḷa temples; we find Gaṇēśa, Kārttikeya and Mahiṣāsuramardinī as in Rājarājēśvara and in the Śive temple at Terala. However, the Gōliṅgēśvara presents a rich fare of *dikpālas*, Sūrya, Viṣṇu, Brahmā and Śiva. The same is noted in the temples of Kriṣṇa–Tungabhadra zone of Cāḷukya Viṣaya. To an extent even the structuring of the wall into *bhadra*, *karṇa* and *kōsṭha pañjars*, Pondugula intiates a unique wall pattern which is quite distinctive from the Karṇāṭa norms as evident in the temples of Bhūtanātha, Makuṭēśvara Upper Śivālaya, Mālegeṭṭi Śivālaya or Saṅgamēśvara at Aihole, Mahakut, Badami and Pattadakal. Vēṅgī dēśa, however, reveals kinship with Toṇḍaimaṇḍalam tradition in the wall pattern and in the ordering of elements of the superstructure, the Valaiyankuṭṭai Ratha, provides an identical conception. The squattish appearence of the superstructure and preference for square *śikhara* are characteristic of Vēṅgī dēśa, although these are also to be seen in the Malegeṭṭi Sivālaya at Badami. All temples are of *nirandhāra* variety. Extension of *hāra* over the *mukhamaṇḍapa* is not followed as in the Karṇāṭa temples. None of the sites of Vēṅgī dēśa have any evidence for the *parivāra* shrines or *prākaras* with *gōpura*. At Biccavolu the *balipīṭha* is preserved.

In the development of temple architecture of *Nāgara* tradition, the contribution of Āndhra deśa is significant. Under the patronage of the Cāḷukyas of Badami, in the Cāḷukya Viṣaya, temples of Nāgara tradition were built at Alampur, Kudaveli, Kadamara Kalava, Panyam, Mahanandi and Satyavolu in Mahabubnagar, Kurnool and Prakasam districts. The intense temple-building activity during this period can be divided into two phases on the basis of epigraphical and stylistic evidence. The early phase corresponding to the regnal period of Vikramāditya (A.D. 655-681) and the latter to the regnal periods of Vinayāditya, Vijayāditya, Vikramāditya and Kīrttivarman (A.D. 681-750). The temples Kumāra-Brahmā, Arka-Brahmā, Vīra-

Brahmā and the Bāla-Brahmā at Alampur, the Saṅgamēśvara temple at Kudaveli, the Śivanaṅdīśvara temple at Kadamara Kalava mark the formative phase of Alampur idiom.[7] The widespread popularity of Śaivism in the preceding age contributed to the raising of several brick shrines. They began to develop later as major centres of worship with the construction of stone temples. Alampur doubtless was an early Saiva centre possessing a brick shrine, probably now buried under the stone temple of Bāla-Brahmā.

The earliest temple, the Kumāra-Brahmā was raised probably under Vikramāditya's patronage for he had undergone *Śivamaṇḍala Dīkṣa* under the preceptor Sudarśanācārya. Though there is a great similarity between the Kumāra-Brahmā at Alampur and the Hucchimalli guḍi and the Cikkiguḍi at Aihole in the ground plan consisting of a *mukhacatuṣkī*, *gūḍhamaṇḍapa* and *garbhagṛha* in *sāndhāra* circuit, the Alampur architects revealed remarkable clarity in the proportion of constitutent elements. Raised over the *jagatī*, this temple features a *pītha* consisting of a *khūra*, *jaḍyakumbha*, *tripaṭṭakumuda*, *antara patra*, *paṭṭikā* and *kapōtai* (Fig. 8). The lack of *tripaṭṭakumuda* moulding in the *pīthas* at Aihole is noteworthy as they inherited the Western Indian architectural conventions. Its usage, however, in the typical *Nāgara* temples of north India and Kaliṅga, during 5th and 7th centuries is well-known. The *Kaṭi* of the Kumāra-Brahmā is done after the Aihole tradition as instanced in the temples of Ladkhan, Hucchimalliguḍi, Gauḍarguḍi, etc. The wall incorporates the *bhadrāvalokanas* and the *vātāyanas* and the slender pilasters frame the wall sections. The grilled window has three parts having the grill framed by square pilasters and florid lintel. The windows are small. Highly projecting eave cornice is after the *kapōta* of *Drāviḍa* tradition. The sloping pent roof with several submouldings at the nave part is typical of the Cāḷukyan idiom although parallels were found in the early temples of Kaliṅga.

The *tribhūmi-śikhara* is *dvi aṅga* on plan, possessing a *vēṇukośa* and a *latā* with an incipient *bālapañjara* in between. The *latā* is archaic in form and is composed of *candraśālās* which are broader and circular in form. Each layer of the *bhūmi* carries the *latā* design

but remains unintegrated. The *bālapañjara* is a new feature and its incidence is not known in the temples at Aihole. Parenthetically the temples at Naresar, in featuring the *bālapañjara* and in general form, show striking resemblance to the Kumāra-Brahmā. It is interesting to note that the *skandha* and *pidhānaphalaka* are not well differentiated. The *grīvā* and *āmalaka* are the crowning parts. Absence of *śukanāsā* deserves mention. The slender and well-proportioned *śikhara* is elegant.

The pillars in the *mukhacatuṣkī* and the *gūḍhamaṇḍapa* belong to *rūcaka* order; they have a cube in the middle followed by an octagonally chamfered portion and square sectioned shaft above. Besides the *taraṅga* and *citra* type of brackets, a common feature in early Cāḷukyan temples at Aihole, etc, the usage of *tāḷapatra* variety is also significant. This is due to the fact that the *tāḷapatra* type is not met with in earlier temples a Aihole except for the Chikkiguḍi, which is posterior to the Kumāra-Brahmā. Delightful carvings adorn the porch pillars. The corpus of motifs seen on the pillars include *makara*, *mithuna*, *gaja*, *śārdula*, fantastic animals interspersed with floral and vegetal motifs, *virāla*, lotus roundels, *mithuna* couples, *kīrttimukhas*, etc. These in their mode of carving, have affinity to the art of Ellora and Aurangabad than to Aihole.

The *gūḍhamaṇḍapa* door is of two jambed variety while the *stambhaśākhā* is of *ghaṭa-pallava* order. On the overdoor seven faces with identical headdresses are carved which may be identified as the *grahas*. The ceilings of the porch and the closed hall carry lotus medallions and a nāgarāja. Flat ceiling is seen on the nave portion while it slopes down to the aisles which is supported by the *bhārapaṭṭas* at the corners and the pillars.

The square *garbhagṛha* has a door of four jambed variety; and its jambs are decorated with *patra*, *stambha*, *ardharatna* and *latāpatra*. The *stambhaśākhā* is decorated with *latāpatra* and an attendant figure at the base. The figures of Gaṅgā and Yamunā stand at the base of the jambs while a *vidyādhara* holding a lotus-shoot in frontal position adorns the *lalāṭa*. The overdoor in its nature of mouldings and organisation simulates the *śikhara*.

A short *pīṭha* with *khūra, kumbha* and *paṭṭika* and a plain wall with slit type niches are the elevational features of the sanctum.

The decorative character and mode, thus, reveal a strong influence of Gupta-Vakāṭaka tradition of Madhyadēśa which is less evident in the temples at Aihole.

The Arka-Brahmā temple reveals the progressive trend in the adoption of Madhyadēśa stylistic features. Founded during the regnal period of Vikramāditya this temple on plan show a point of departure by omitting the *mukhacatuṣkī*. Here the innovative character of the guild is evident with the introduction of niches on the wall. Raised over a *jagatī*, the temple has a short *pīṭha* having *khūra, kumbha* and *pattikā*, a departure from the earlier temples and recalls the *mañca-bandha* type of *adhiṣṭhāna* of *Drāviḍa* tradition, characteristic to this region of an earlier period. Badly mutilated niches, three in number and a *bhadrāvalokana* and a *vātāyana* form the wall design. It reveals archaism and inarticulate handling of the elements. The *udgama* is composed of a broad semi-circular *khaṇḍa* crowned by a *candraśala* which recalls the similar form in the *garbhagṛha* niches of the Gauḍar gudi at Aihole and in the Śiva temple at Mahua. In the upper register of the wall the *ghaṇṭamālā* with *vidyādharas* is carved. This feature or for that matter such a wall pattern is not instanced in the temples at Aihole. Another noteworthy feature is the flat type of moulding as *kapōtali*-typical of *Nāgara* tradition. The *śikhara* and the ceiling over the *gūdhamaṇḍapa* are completely lost.

The *rūcaka* pillars, as in the Kumāra-Brahmā have the same form but slender and lack decorative carvings except for the *tāḷa patra* capital. The architecture in its *kandhara* part has the carvings of *gaṇas* and dancers, the traces of which are now preserved. Traces of *dvi aṅga* layout of the *śikhara* are found but the entire *garbhagṛha* wall is completely reconstructed, preserving only the four *rūcaka* pillars inside.

The Vīra-Brahmā temple follows the same plan and wall design. Similar is the sequence of mouldings of *jagatī* and *pīṭha*. Advance-ment over the early temples is registered in having *ghatapallava* pilasters in the niches and the *udgamas* showing multiple box patterns

and the *candraśālās* in well integrated manner. This is an innovation and the likes of these are not instanced at other Cāḷukyan centres. Beautifully carved trellis adorn the *bhadrāvalokana* and *vātāyana.* None of the niches had preserved any image. The mastery of art and the tasteful decor are evident in the proportionate presentation of the elements on the wall.

The *śikhara* is four storeyed and elongated in its profile with well-developed *śukanāsā*. In architectural detail this has close resemblance to the Viśva-Brahmā and hence may be treated as a later addition, Plain pillars of *rūcaka* type adorn the *gūḍhamaṇḍapa* and its *triśākhā* doorway might be a later addition. The architrave is plain and the entablature carries shouldered arches in the large sized *kandhara* moulding. The ceiling of the nave carries *padmaśila* and *nāgarāja* medallions.

The four jambed doorway of *antarāḷa* is carved with *latāpatra, ardharatna, latāpatra* and *patra* in its jambs, Gaṅga and Yamunā at the base of the jambs and a seated Śiva in *lalāta.* The overdoor is decorated with *phāṁsanā* type of *śikharas* and *vidyādharas* carrying a Śiva linga. It is noteworthy that the *pīṭha* consists of *khūra, kumbha, antara patra, kalaśa, antarapatras* and *kapōtāli.* Thus the introduction of *kalaśa* member and *nivrapaṭṭikās* atop the niche is significant.

In the niches of the sanctum large sized *nivrapaṭṭikās* are carved atop in lieu of *udgama* part. The *rūcaka* pillars are also found in the interior of the sanctum.

The Bāla-Brahmā temple essentially adopts the same lay out and design of the Vīra-Brahmā. Two *parivāra* shrines on either end of the east form part of the lay-out of the temple. A cloister and other shrines are later additions. In the niche organisation the *udgama* has a simple truncated circular opening and a *candraśala* is set above. The *dikpāla* images are preserved in the niches. Further progress in the *śikhara* detailing is seen. The four storeyed *śikhara,* elongated in profile has *madhyalatā* shooting across the *skandha.* Compressed *karṇāṇḍakas* on the *veṇukośa,* the *bālapañjara* element, well differentiate *skandha* and *pidhānaphalaka grīvā* and an *āmala*

sāraka are other features and comparable to the *śikhara* in the temple at Mahakut and the Tārappaguḍi at Aihole. In the interior *rūcaka* pillars with palmette capital are preferred. The architrave and the ceiling of the nave have carvings of luxurient foliage and plumates. Another important feature is the *vedībanha* adopted for the *garbhagṛha* wherein at the niches, instead of *kalaśa* moulding, the *nivrapattika* is employed. The figures of Gaṇēśa, Durgā and Kārttikeya adorn the niches. The pillars are found inside the *garbhagṛha*.

The above noted temples of Vikramāditya's regnal period, mark the beginnging of Alampur as a major art centre where the architects tried to evolve new wall patterns and showed propensity to adopt the typical *Nāgara* traditional motifs and elements unlike the guilds at Aihole.

Another splendid example of Vikramāditya's time is the Saṅgamēśvara temple at Kudaveli (Pl. 18). A large-sized structure of *sāndhara* type features a *gūḍhamaṅḍapa*, an *antarāḷa* and a *garbhagṛha*. As at Alampur the socle is of *mañcabandha* type. The wall employs nine niches, on the longer axis and these have pediments of varied nature—like the *makaratōraṇa*, *gala*, *śikhara* and the *kinnarars* holding a stalk, *patratōraṇa* unlike the temples at Alampur which employ typical *udgama*. Another interesting feature is the use of *svastika*, chequer patterns, and wheel in the *jāla vātāyanas* which are integral in the niche and are alternately employed. The lack of *bhadrāvalokana* is noteworthy. The niches carry Siva's various forms and Śankhanidhi, Padmanidhi and *Gaṇga* and Yamunā figures, the latter aspect is not noticed at Alampur. The upper register of the wall carries *bhūtamālā* and *vidyādharas*. The cornice is a typical *kapōta* moulding. At the corners atop the *kapōta* the *makaranāla* is employed.

The elongated *Śikhara* having for storeys conforms to the general pattern as noticed in the Bāla-Brahmā but lacks *śukanāsā*. The upper portion of the *śikhara* seems to have undergone reconstruction.

A plain *triśākhā* door of the *gūḍhamaṇḍapa* leads to large hall which possesses four rows of pillars. The *rūcaka* and *rūcaka bhadra* type of pillars are employed and have carvings of full blown lotuses, *gaṇa*, *kinnaas*, *mithunras*, *makaras*, etc. The capital adopts *taraṅga*

variety. Architectonic in look the architrave and entablature have a series of mouldings and carry *candraśālās*, *udgamas* and *siṁhavyāla*. The door to *antarāḷa* is plain and features Śankhanidhi and Padmanidhi figures off the door, in sunken niches. The plain pilastered wall and pillars inside are the features of the *garbhagṛha*.

A rectangular *śālākāra vimāna* is situated on the south-east.

The elegantly carved stone *prākāra* recently brought into relief is a splendid work of art (Pl.18). The 4.50 m high *prākāra* in its elevational profile consists of *jagatī*, *khūra*, *kumbha*, *paṭṭikā*, *antara patra*, *aṣṭāśra kumuda*, *kaṇtha*, *kapōtāli* in its socle part; the wall portion carries bas-reliefs of *vidyādharas*, *dikpāla*, *gandharvas*, *gaja*, mother and child, *gaṇas*, *mithuna*, Gaṇēśa, Śiva-Naṭarāja, Vīṇādhara Śiva, etc. The carvings are exquisite and recall the niche figures of the temple. The *hāra* of *śālā*, *kūṭa* and *pañjara* elements come atop the wall. The *gōpura* is not extant.

The strong influence of *Drāviḍa* tradition in this temple is noteworthy.

The Sivanandīśvara temple at Kadamara Kalava[8] recalls in its design the Arka-Brahmā temple at Alampur but also reveals certain regional mannerisms. A *sāndhāra* temple on plan is set into two units; the *gūḍhamāṇḍapa* is smaller in size and the *antarāḷa* and *garbhagṛha* are set into a bigger unit. As in Arka-Brahmā, the Śivanandīśvara in its wall pattern, reveals hesitant handling of various elements. The *pīṭha* is similar to that of Kumāra-Brahmā's socle. In the wall, the squarish frame of niches leaving the portion over the lintel of the niche bare, the carving of a *candraśālā* on the *kapōtali* and the preference for the *brahmakāntha* type of pilaster are regional mannerisms. The *śikhara* is four storeyed and comparable to the *śikhara* of the Saṅgamēśvara temple at Kudaveli. The *śukanāsā* reaches upto the top of first storey. The *rūcaka* pillars are employed in the *gūḍhamaṇḍapa* and they carry panels depicting scenes from *Rāmāyaṇa*. Inside the sanctum, pillars are employed as at Alampur. At the south-east corner a three storeyed *latina* shrine, five shrines of *phāṁsanā* order on the north side and twenty miniature shrine models

are well-preserved (Pl.19). This temple on stylistic as well as on epigraphical data, may be dated to Vikramāditya's regnal period.

The archetype of the Alampur guild's new architectural formulation in a fullfledged manner is best seen in the Svarga-Brahmā temple at Alampur (Pl.20). The foundation inscription which is undated states that the temple was caused to be erected by the queen Lokamahādevī during the regnal period of Vinayāditya. On plan this temple consists of a *mukhacatuṣkī*, a *gūḍhamaṇḍpa*, an *antarāḷa* and a *garbhagṛha* in *sāndhāra* scheme and features a *bhadragavākṣa* on the cardinal directions (Fig.9). This later feature is unknown in the temples at Aihole but was later adopted at Pattakadal in the Pāpanātha temple during 8th century A.D. The typical *vedībandha* is after Madhyadeśa tradition as exemplified by the *tulāpīṭha*. The wall exhibits new features like the *mīthunas* and divinities on the lower register, the *udgamas* in between the niches in the upper region, highly elobarate *udgama* pattern, elegantly decorated *ghaṇṭamālā* with *gandharvas* and *vidyādharas* and finally the *bhadragavākṣas* housing Śiva-Naṭarāja or Trivikrama panels aside from the trellis. The preference for *ghaṭapallava* type of pillar in the niches as well as in the *bhadragavākṣas* and the *kapōtali* show a pure *Nāgara* tradition. So does the decorative motifs. The fine balance and proportions of architectural and decorative elements mark the great skill exhibited by the architects in this wall design.

The four storeyed *śikhara* is distinguished from the earlier *śikharas* at Alampur and other sites in Āndhra and Karṇāṭa as well. The *madhyalatā* in its deeply cut strata adopts a *bālapañjara* at the root and in the succeeding layers a small *candraśālā* is shown in the box-like pattern, each subdivided into semi-circular ones at the bottom and a rectangular one above. This distinctive carving in the well integrated strata, the *bālapañjaras* in the *sūratara* part and differentiated *skandha* and *pidhānaphalaka* and the *śukanāsā* reaching upto the second *bhūmi* sets apart this *śikhara* from the examples of Aihole and Mahakut. Over the *grīvā*, an *āmalaka*, and double *kalaśa* and *ākāsa liṅga* are the crowning parts. The *śukanāsā* exhibits Śiva-Naṭarāja.

In the *mukhacatuṣkī* and inside the *gūḍhamaṇḍap* the *ghaṭa-pallava* pillars are employed and these have *pūrṇaghata* at the base and atop the octagonally chamfered shaft and are crowned by palmette capitals. The *pañchaśākhā* variety of door-way at the *gūḍhamaṇḍapa* is carved with *latāpatra*, *stambha*, *latāpatra*, *ardharatna* and *latā* in its jambs. Figures of Gaṅgā and Yamunā and a *nāgrāja* at the base of the jambs and *gandharva* in *lalāta* are carved. In the overdoor *phāṁsanā* shrines and *udgama* are found. The life size figures of Nandi and Mahākāḷa of horned type flank the doorway. It is interesting to note that the *garbhagṛha* doorway is 'T' shaped as in the doorways of Madhyadeśa and Western India. Mention should be made of *vidhyādharas* carrying Śiva *liṅga* on the *lalāṭa*. The ceiling of the nave carries *padmaśila* and *nāgarāja* and *gandharvas*. The *antarāḷa* and *garbhagṛha* walls exhibit similar features as that of exterior wall of the temple. Inside the *garbhagṛha* the pillars are featured and in the centre *liṅgapīṭhika* is set.

Thus the Svarga-Brahmā stylistically can be considered a significant landmark and sets a new trend in the evolution of the Cāḷukyan architecture. The impact of this is immediately felt in the design of the Siva temple in the Pāṇikēśvara temple compound at Panyam in Kurnool district (pl.21). This temple follows the same layout as that of the Svarga-Brahmā. Since the exterior wall and the roof of the *gūḍhamaṇḍapa* are not extant, it is difficult to say anything about the existence of *mukhacatuṣkī*. Persistence of archaic features like the socle having *tripattakumuda* moulding, and the *rūcaka* type of pillars in the *gūḍhamaṇḍapa* reveal the mannerisms of the local guild. The *ghatapallava* pillars are seen only in the *bhadragavākṣas*. Lack of niches in the wall is noteworthy. However, the *ghaṇṭamālā* and *vidyādharas* adorn the top register of the wall which is also seen in the *garbhagṛha* as well. It adopts the five jambed doorway but the absence of Gaṅgā and Yamunā and the presence of the square meandered motif in the jamb deserve mention. The *śikhara* is an exact copy of the Svarga-Brahmā in every detail but lacks the *śukanāsā*. On stylistic grounds, this temple can be dated to the regnal period of Vinayāditya.

The Mahānandīśvara temple at Mahanandi in Kurnool district, on plan consists of an open *maṇḍapa*, and *antarāḷa* and a *garbhagṛha* set in *sāndhāra* scheme. At the base level the *bhadragavākṣa* projection is found but at the wall portion the open pillar type is adopted. The *pītha* on the exterior has large sized *kandhara* moulding as in the temples at Aihole but socle of the *garbhagṛha* adopts *vedībandha*. The *rūcaka* pillars are found in the *maṇḍapa*. The brackets with semi-circular profile in some instances are richly carved with strings of pearls and foliate curls which recall Ajanta and Aurangabad examples. The four storeyed *śikhara* in the *madhyalatā* design has close similarity to the *śikhara* of the Bāla-Brahmā. But the clarity in stratification, that is two layers as an unit and the introduction of shouldered arch design in each layer suggest this to be a later example. Yet in general terms this *śikhara* belongs to the Aihole idiom, as the other earlier temples. The four jambed doorway shows the general treatment accorded in the Alampur examples. The niches of the *garbhagṛha* are empty and framed with three jambs with *nidhī* figures or *dvārapālas* carved at the base. Inside the sanctum, pillars are found as in the temples noted above. On stylistic considerations this temple may be ascribed to Vinayāditya's regnal period.

During the Vijayāditya's regnal period the Garuḍa-Brahmā, the Viśva-Brahmā temples were built and the Rāmaliṅgēśvara and Bhīmaliṅgēśvara temples at Satyavolu too can be ascribed to the early 8th century. It is at Alampur the vigour and innovative potential of Alampur guild is best in evidence. The Garuḍa-Brahmā essentially follows the model of the Svarga-Brahmā, its neighbour. Certain departures from the Svarga-Brahmā wall design and the ground plan are discernable, On plan the introduction of deep offsets and recesses in the *garbhagṛha*, the expansive *gūḍhamaṇḍapa* with additional row of pillars in the aisle part, are noteworthy. While the base remains to be of *vedībandha* the wall adopts more niches and introduces pillarets in the niches a feature unique in early Cāḷukyan architecture. No wall sculpture or *udgamas* are to be found. But the *ghaṇṭamālā* with *vidyādharas* is a splendid example. The four storeyed *śikhara* adopts the same design and detail of the Svarga-Brahmā. There is

a continuity of the usage of *ghaṭapallava* pillars in the *mukhacatuṣki* and also in the *gūḍhamaṇḍapa*. Carving of the *mithuna* panel over the shaft is novel and recalls earlier usages in similar fashion at Badami and Aihole. Richly carved doorways, strong and robust looking entablatures and the sharp profiles of the mouldings of the *garbhagṛha* deserve mention.

On the Viśva-Brahmā temple, the architects further elaborated the wall design of the Svarg-Brahmā temple (Pl. 22). The omission of *mukhācatuṣkī* and the increase in deep and multiple offsets and recesses in the *antarāḷa* and *garbhagṛha* deserve mention. Elaborately carved *jagatī* and perofusely decorated *tulāpīṭha* with varied and expressive *kīrttimukhas*, *Rāmāyaṇa* panels, floral themes, etc., the *mithunas* and *vyāla* in the lower region of the wall, the *yakṣīs*, *śālabhañjikas* and divinites in between the niches in the upper region and the *ghaṇṭamālā* make the facade fascinating. The rich decorative detail, elegant and evocative in character lend beauty to the walls. The four storeyed *śikhara* with the *śukanāsā* in front is similar in form and detail to that of the Garuḍa-Brahmā, even though elaboration in the form of *bālapañjāra* at the root of *madhyalatā* and greater seperation of layers are found.

The spacious *gūḍhamaṇḍapa* well-proportioned and airy is supported by four rows of pillars with profusely carved architrave and entablature. The introduction of *siṁhapāda* pillar which has no parallel in the Cāḷukyan architecture resembles strongly the pillar type in Ajanta Cave No. 17 than the Pallava types.

The Rāmaliṅgēśvara and the Bhīmaliṅgēśvara temples at Satyavolu when contrasted, to the creations of Vijayāditya's period at Alampur reveal their highly provincial character but imbibe at the same time the new trends in architecture. The crude masonary, lack of fineness in detail, as wall as precise cutting of the profiles of mouldings and prediliction for *Drāviḍa* conventions—all characteristic of the temples in Kurnool region—are seen here. Highly cramped and short interior of the Rāmaliṅgēśvara is striking. Short proportions of the elements in the wall and the tall *śikhara* look inchoate. Both are examples of *nirandhāra* type. The persistence of niches without

udgamas atop and any other decorative motif, the absence of *tulā-pītha* and the *rūcaka* pillars are again regional mannerisms. However, the *bhadragavākṣa* element with the trellis on the hind wall as instanced in the Garuda-Brahmā at Alampur is one among other features that were adopted from Alampur idiom. Another feature of Alampur is the *śikhara* detail which compares well with the Garuḍa-Brahmā.

The Bhīmaliṅgèśvara temple with a *maṇḍapa* and a *garbhagṛha* is a modest structure. Its base consists of *upāna*, *jagatī*, *kaṇṭha kampa* and *kapōta*. The figures of *śārdula* and *gaja* are carved in the *kaṇṭha* part. Crude walls have slit type of niches. The eave cornice is a typical *kapōta* moulding. Two storeyed *śikhara* with a *śukanāsā* in front is identical in form and detail to its neighbour. But the employment of *vyālavari* at the base of *śikhara* as in the *Drāviḍa* superstructure is noteworthy.

Among the *parivāra* shrines, an elegant apsidal structure on the south-west, and the *phāṁsanā* structures are contemporaneous to the main temple.

The Padma-Brahmā temple at Alampur lost its *śikhara* and found unfinished in many details. It follows essentially the same plan of the Viśva-Brahmā. But in the wall design, the niches only are employed as in the Garuḍa-Brahmā. The niches have pillarets. The geometric designs in the recessed portions at the base are novel. Sturdy and heavy mouldings characterise the walls. Another new feature is the introduction of *udgamas* in the *garbhagṛha* wall. Most of the sculpture in the niches are lost ; the *dvārapālas* flanking the door on the east are preserved. On stylistic grounds this temple can be ascribed to Kīrttivarman's regnal period.

Thus the buildings of *Nāgara* tradition in Āndhra dēśa, in the initial stage drew inspiration from the Aihole tradition regarding elements like the *sāndhāra* layout, *jagatī*, *bhadrāvalōkana* on the wall, sloping roof on the aisle portion of the hall, the typical *rūcaka* pillar and highly ornamented doorways. Innovative trend of the Alampur guild is evidenced in introducing the niches on the wall and in the

progressive adoption of the motifs of *Nāgara* tradition like the *udgamas*, *ghaṇṭamālā*, *ghaṭapallava* column and the palmette capital. Adoption of *vedībandha* with the *tulāpīṭha* typical to *Nāgara* tradition is also noteworthy. The influence of the regional tradition is also instanced in the adoption of *mañcabandha* type of bases, *śālā* shrine models in the overdoor and *bhūtamālā*. However the strong movement and potentiality of the guild at Alampur, a metropolitan centre, evolved a new architectural design as seen in the Svarga-Brahmā temple. The introduction of *bhadragavākṣas* in the structure is novel. This represents the complete adoption of the motifs of *Nāgara* tradition and the new design of the *madhyalatā*. It has deeply cut strata having a *bālapañjara* at the root of the *madhyalatā* and in the succeeding layers a small *candraśālā* is shown in a pattern of boxes, each sub-divided into a semi-circular one at the bottom and a rectangular one above. Temples adopting these new architectural formulation are not only seen at Panyam and Satyavolu but also at Pattadakal in the Pāpanātha and Galaganātha temples of 8th century A.D. Thus the ramifications in the *Nāgara* traditions in Karṇāṭa and Andhra suggest Alampur as a major school, as the influence of its innovative trend is immediately left in all the art centres in Āndhra and Karṇāṭaka as well. Alampur also made original contribution in the design of *Drāviḍa vimānā* by incorporating *śukanāsā* for the first time in the Tāraka-Brahmā which was later adopted in Karṇāṭāka at Sandur and Pattadakal. The *śukanāsā* element remains a constant in the *vimānas* of later centuries.

In the Kaliṅga region a distinctive style of architecture developed during the time of Eastern Gaṅgas. Kaliṅganagara, the capital of the early Eastern Gaṅgas, generally identified with the modern Mukhalingam in Srikakulam district preserves a splendid temple known as Madhūkèśvara.[9]

The Madhūkèśvara which faces east is a *aṣṭaparivāra* structure. Enclosed within a high *prākāra* wall, the temple is entered through a *śālākāra* gateway. Another gateway is situated almost parallel to the low parapet wall that seperates the first enclosure from the subsidiary shrines and the main shrine (pl. 23).

The main temple on plan consists of two structural divisions; the *mukhaśālā* and the *mūlaprāsada* with an *antaraḷa*. The *karṇaprāsādas* are integrated to the main structure in the four corners of the *mukhaśālā* but they lack interiors (pl. 24). Elevationally, these have all the elements delineated from the base to the top and are coterminus with the roof of the *mukhaśālā*. Similar architectural scheme is met with in the Vaital Deul at Bhubaneswar which is dated to the later half of 8th century A.D. There are seven shrines disposed on all the sides of the *prākāra*.

The socle is composed of the mouldings like the *khūra*, *kumbha*, *kalaśa*, *antarapatras* and *kapōtali* (Fig. 8). In the everted shape of the *kalaśa* and in the sequence of mouldings this compares with the base of Paraśurāmeśvara and Vaital Deul at Bhubaneswar.

Rather low rectangular *mukhaśālā* exuberant in decorative detail has a doorway on the east and on the south side, a little off centre towards the shrine. On the east face eight niches housing an unidentified goddess, Mahiṣāsuramardinī, Śiva, Gaṅgā, Yamunā, *Mithuna* and Mahiṣāsuramardinī, the last being a later addition, rather merge into the architectural scheme and do not create an impact since the images are small. The profusely decorated framing posts and lintels of the niches *ghaṭapallava* order carry elegant creeper patterns, *pūrṇaghaṭas*, *Kīrtimukhas*, *vyālas*, *gajas*, *siṁhas* and *virāla* motifs. Such an ensemble is characterstic of the surface decor of Bhubaneswar temples and especially the *virāla* motif need mention for it rarely occurs in the decor of either Cāḷukyan or post-Gupta temples in Central India.

The main doorway is flanked by a pilaster and the door is of two jambed variety. Broad jambs are decorated with *latāpatra* patterns that originate from the *pūrṇaghata* at the base. The *dvārapālas* at the base of the jambs and a lotus flanked by the *makaras* on the *lalāṭa* are noteworthy. On the overdoor the seated and kneeling sages are carved on the entire surface. The *sālabhañjikas* emerge from the creeper patterns carved on the pilasters flanking the door. These have a remarkable similarity to the creeper patterns in the Vaital Deul.

The corner *rēkhā śikharas* of *pañcharatha* class are three storeyed of *dvi aṅga* class. At the base of the *madhyalatā* on the north end of *śikhara's* east face the figures of Mahēśa and eight-handed seated Śiva are seen while the southern one carries *mithuna* and Lakulīśa.

The south wall is composed of twelve niches and a doorway unlike the temples at Bhubaneswar where a large sized *gavākṣa* takes a prominent position in the wall. In the niches are found the images of *mithuna*, Umāmahēśvara, *dvārapāla*, Kārttikeya, Durgā Varāha, Śiva, Vīrabhadra, Nṛsimha, *mithuna*, Gaṇēśa, and Durgā. The doorway is of three jambed variety and is treated with *latā*, *gaṇa* and *patra*. Especially the *gaṇas* in frolicsome poses entwined in the meandering stem of the creeper deserve special mention. At the base of the jambs the *dvārapālikās* stand carrying a lotus in their right hand, Gajalakshmī adorns the *lalāṭa*. The carvings on the pilasters flanking the entrance include motifs like *virāla*, *mayūra*, half-lotus roundels, lion riders and *kīrttimukhas*. The lintel exhibits the delightful *pramadagaṇas*, Nandi, Pārvatī, Śiva, Kārttikeya and Gaṇēśa. The *mahānāsikā* over the cornice has a vigourously represented Śiva as Andhakāsuramūrti and Śiva-Naṭarāja. The cornice moulding, the lowest among the three, overflows with the figures of worshippers, sages and dancers and the succeeding one brims with creeper designs, peacocks, fret, *mithunas* and *pūrṇaghatas*.

The southern face of the corner *śikhara* has Śiva and Gaṇēśa in the *udgamas*.

The west face of the *mukhaśālā* has two niches exhibiting a man attended by two women and a highly damaged figure of four-handed Śiva flanked by Nandi and Bhringi.

Contrasted to the richly decorated *mukhaśālā*, the walls of *antarala* and *garbhagṛha* are plain. In the plinth also the large sized *kandhara* moulding is used instead of *kalaśa* moulding. On the north face the *praṇāla* is set in the *kandhara* and it is fashioned as a *nagarājā* holding the pot. This is an unique example which is found only in the temples of South East Asia.

The west face of the *mukhaśālā* on the north side has Sūrya and Viṣṇu in the niches. Twelve niches housing the images of standing Śiva, Garuḍa, *Mithuna*, Śiva, Indra, Śiva, Harihara, Śiva Aja Ekapāda, Śiva, *mithuna*, *nāgarāja* and a *svastika* adorn the wall.

The main *śikhara* is of *pīḍha* type and the central *rāhā* has an unintegrated *latā* decoration. The *vajramastaka*, at the base of the central *rāhā* on the east, is decorated with an image of six-handed Śiva-Naṭarāja and Śiva as Bhikṣāṭanamurti, Gaṇēsa and *Saivācāryas* on the west.

The spacious interior of the *mukhaśālā* is punctuated by two rows of three pillars each. The heavy square pillars are surmounted by the *taraṅga* capitals. The flat ceiling in the nave portion is decorated with fine lotus medallions. A *triśākhā* variety of the doorway leads into the *garbhagṛha* and is decorated with *latāpatra*, *maṇibandha* and *pushpa* and Gajalakshmī in *lalāṭa*. A *liṅga* is situated in the centre of the *garbhagṛha*.

Among the *parivāra* shrines, those located on the corners are of *rēkhā* type and are dedicated to Śiva. In elevational aspects these agree with the *rēkhā* structures of the *mukhaśālā*. The south-east shrine oriented to the west, in its three jambed doorway exhibit *latāpatra*, *gaṇa* and *patra* carvings. Sūrya attended by Ushā and Pratyūshā figure on the *lalāṭa*. A procession of elephants, horses and warriors adorn the lintel. The pilaster supporting the lintel is of *ghaṭapallva* order and has luxuriant creeper patterns over the entire surface. While the figures of Gaṅgā and Yamunā are seen at the base of the jambs of the doorway, the warriors stand in the niches. The east face, in its niches house a *dvārapālikā*, a two-handed image of a divinity while the central one is empty. The south-western shrine, in its doorway, features the Umāmahēśvara on *lalāṭa* and the *navagraha* panel on the lintel. The iconographic scheme shows the *dvārapālika*, Umāmahēśvara, Harihara in the niches and Lakulīśa and two handed Śiva-Naṭarāja in the *vajramastaka*. The north-west shrine oriented to the east, presents interesting iconography. The figures of Gaṅgā and Yamunā, Karttikeya and Gaṇēśa on the east, Vīrabhadra and a female goddess on the south,

dvārapālika figures on the north and Umāmahēśvara in the *vajramastaka* deserve mention. The north-east shrine carries at present no images in the niches.

The *Khākara* type of shrines at the centre of the *prākāra* wall just opposite the *mukhaśālā* north face, south door and the *garbhagṛha* are rectangular on plan and has seven chases of the wall on the rear and two on the sides. The plain wall supports plainly moulded *bhūmi* topped at the corners by an *āmalaka* and above this comes the barrel vaulted dome with three *āmalaka* and *kalaśa* finials. The shrine on the south is dedicated to Gaṇēśa, the west one to Kārttikeya and north one to Durgā. It deserves special mention that the latter shrine doorway carry *Saptamāṭrakas*, *Saiva dvārapālas* and Gaṇēśa.

A *pīḍha* shrine with two storeys is dedicated to Śiva. On its wall an 8th century inscription is found. Another *pīḍha* shrine nearby, has a *mukhaliṅga* in the sanctum.

The modest and tastefully decorated gateways are excellent examples. The main gateway with baulstrade with seated lion on either side and a flight of steps is a rectangular structure with a short *pītha*, three sectioned wall on the sides and on the front and in the rear portion the *rūcaka* pillars and a barrel vaulted roof crowned with the three *āmalaka* and *kalaśa* finials. The inner gateway is a rectangular structure of *pīḍha* type crowned by double *āmalakas* and an *ākśaliṅga* provides an inkling of superb decoration of the main shrine. The east face shows fantastic carvings of *latāpatra* and sages in worshipful attitude and the *lalāta* has a seated figure attended by two women. In the west face the *gaṇa* and *mithuna* jambs with *dvārapālikās* and attendant figures attract our attention.

Concerning the date the Madhūkēśvara, the newly found inscriptions in the characters of 8th century A.D. and the stylistic features corresponding to the early temples at Bhubaneswar of later half of 8th century suggest it to be a monument of later half of 8th century.

The temples at Sarapalli, Jayati and the Sōmēśvara temple at Mukhalingam probably were erected around mid-9th century. None of them are elaborate temple-complexes as Madhūkēśvara. Of these the Sōmeśvara is well-preserved and carry chaste carvings.

The Dibbēśvara temple at Sarapalli in Srikakulam district is a *triratha* sanctum. In elevational profile the *pītha* recalling Madhūkēśvara socle, the wall divided into a large sized central niche and the side niches as in the early temples at Bhubaneswar are vibrant with rich decorative floral and narrative detail. The five storeyed *śikhara* directly rises above the cornice and the division between these is shown by a large sized recessed moulding. Though highly disjointed and disturbed, the *śikhara* exhibits some peculiarities. The *āmalaka* at the top of each *bhūmi* is not confined to the *veṇukośa* part; it extends to *anurāhā* part as well. Mild curvature of the *śikhara* and the employment of a rectangular panel instead of the usual *vajramastaka* are observed.

The central niches house Gaṇēśa, Kārttikeya and Mahiṣāsuramardinī and the side niches have Ardhanārīśvara, etc., as in the Sōmeśvara temple at Mukhalingam. The frame of each niche is ladden with creeper ornament and the top carries narratives from Śiva mythology as is noted in the Sōmēśvara at Mukhalingam.

The Sōmeśvara temple preserving now only the square sanctum, stands on a high platform. The *triratha* sanctum has in its *pīṭha*, the mouldings of *khūra*, *kumbha*, *kalaśa*, *antarapatras* and *kap tāli*. The three jambed doorway on the east is set off in consonance with the central *rāhā* and is framed by two pilasters and a lintel. The figures of Gajalakshmī in the *lalāta*, *navagrahas* on the lintel and the overdoor consisting of *pīḍha* shrines form the decorative features of upper region of the doorway. The doorway in its *śākhās* is richly carved with gelbai, diamond and *latā* motifs and the *dvārapālas* at the base of the surrounds. The figures of Gaṅga and Yamunā on the east, Kārttikeya, Harihara and Ardhanāriśvara on the south, Gaṇeśa, Lakulīśa and Śiva on the west and Śiva Aja Ekapāda, Mahiṣāsuramardinī and Śiva on the north are housed in the niches. An interesting feature is the lavishly carved frames of the niches containing

creeper ornament and narrative scenes from Śiva's mythology. The *śikhara* is seven storeyed and squattish with a mild curvature and crowned by a large *āmalaka* and *kalaśa*. In the *vajramastaka* Śiva-Naṭarāja is found.

To sum up the architectural development of Kaliṅga region the peculiar character of the temple is striking. Though these are of *Nāgara* style and follow the early practice of the arrangement of a dimunitive shrine fronted by a large *maṇḍapa* as obtained in the Deccan and Gujarat, they differ in conception. The sprawling and rather low *mukhaśālā* featuring niches with mild projection confining to the *mānasūtra* and preference for *pīḍha* type pediments produce no architectonic effect. Instead they merge into the wall in contrast to early Cāḷukyan niches which are strong and robust and also relieve the monotony of the wall. The Kaliṅga architects entirely depended upon the lyrical quality of the vegetal and floral surfaces and flowing narrative bands. The levels of the *mukhaśālā* clerestory with the narrative scenes, etc., is a case in point. In the subsidiary shrines at Madhūkēśvara we notice the rhythm of the walls from the base to the top, which is made effective by the intricate carvings of the projected and recessed sub-mouldings and chases. Sculpture remains subordinate in these temples. While there is remarkable similarity in the unity of conception to the Vaital and Paraśurāmēśvara at Bhubaneswar, the Madhūkeśvara is superior in its precise profiles of the mouldings and in its art. The dominant trend at Mukhalingam is the *pīḍha* type, a feature of the Kaliṅga style, that evinces a most imaginative use in the superstructures.

Veṅgī dēśa till 4th century A.D. was highly creative and produced magnificent images and bas-reliefs in a naturalistic style as is known from Amaravati and Nagarjunakonda. The style continued for some more centuries till the end of 6th century, though its continuity is seen in the art of Western Indian caves till A.D. 600, and later in the Pallava realm. What we encounter from 7th century A.D. in Āndhra dēśa is not a continuity of earlier Amaravati-Nagarjunakonda style in any evolutionary sense, but a beginning of a new style with faint reminiscence of early sculptural style.

The sculptural art of the 7th century A.D. is little known except for the *dvārapāla* images from Vijayawada, now preserved in the Government Museum, Madras.[10] The image stands in *tribhaṅga*, leaning on to its right, placing the weight of the body on the left leg. While the right leg is placed behind the left, on toes with knee bent forward, the left leg is planted straight with the feet turned to right. The right lower arm is placed on the club and the upper arm is missing; the left lower hand is in *vismaya hasta* and the upper arm is mutilated. He wears a double necklace, diamond studded *udara-bandha*, *kaṭibandha*, *yajñopavīta* of bells, *kēyūra*, *kaṅkaṇa* and *taṭāṅka cakra*. Noteworthy is the *kaṭivastra's* large sized fold from which the tassels fall in a bunch at the centre. The hairdo is straightly done and tied up into a knot above. Squarish face, stubby nose, highly arched eyebrows, wide pouting lips and prominent broad chin characterise the facial physiognomy. Its face beams with smile and happiness. The companion figure, an inscribed one, mentioning the sculptor Guṇḍaya, is also stocky and is shown in profile. The body is turned to its left and the head gracefully looks on to its right. The grouping of the arms and legs compositionally complement the torsion of the body. Of the ornaments, an *yajñopavīta* of lillies and lotuses and the bun type of headdress deserve mention. In these images the normal type instead of horned type of headdress is noteworthy for this remains a constant feature later on. Emphasis on the *yajñopavīta* of bells, and the bun type of headdress with flowing *jaṭās* show the commonness of the Cāḷukyan tradition.

In the 8th century temple at Pondugula the decorative carvings like the human heads, *Trimūrti*, etc., in the *nāsikās* on the superstructure recall similar usage in the rock-cut temples at Mogalrajapuram. The *dvārapāla* figures, in their stance and ornamentation are in the tradition of Vijayawada examples. But they are highly provincial and are rendered in thinner idiom. The highly elevated eyeline, hollow eyes, the garland of bells and the soft modelling recall early examples from Vijayawada. However, the distortions noticed in this figure, especially of the arms, suggest it to be the work of a scucptor of inferior workmanship.

A loose image of Mahiṣāsuramardinī and the figure of *Vidyādhara* on the wall of Śiva temple at Terala are supple and slender and are endowed with pleasant expression. A highly weathered image of *Jina* Pārśvanātha is noticed at Kesanapalli and has an inscription of 8th century characters recording the name Chaleśvara.

Loose images of Gaṇēśa are also reported from Vijayawada.[11] Endowed with two arms and a natural elephant head, these recall the early tradition of Vēṅgī dēśa.

It is, however, from 9th century A.D. the sculptural art gains momentum. The Gōliṅgēśvara, Rājarājēśvara and Candraśēkhara temples at Biccavolu have richly carved exteriors. Noteworthy feature is the lack of any carving on the walls of *mukhamaṇḍapa*. Rather tall, narrow rectangular niches enframed by a florid *makara-tōraṇa* and the lower registers with carvings of divinities enliven the temple walls. The sculpture do not emerge out of the niches and the bas-reliefs on the wall are shallow. Stylistically two idioms can be discerned in the art of Vēṅgī dēśa. A very distinctive genre is seen in the temples of Biccavolu and temples elsewhere in the East Godavari and West Godavari districts. It is characterized by short statured figures with square faces, high and prominent eye-brow region, broad shoulders, hour-glass shaped torso and pipe like arms and legs. Equally typical is the hollow stare and deeply set sockets of the eyes which invest to the face an other-worldliness. Sparse and rather sketchily done jewellery characterise this idiom. Folkish nature is also evidenced by the terracota feel, generalised carving and plumpiness and at times the faces look like wearing masks. The other idiom is a continuation of early style as represented in the sculptures from Jammidoḍḍi.

Gaṇēśa from the Gōliṅgēśvara temple,[12] is an elegant example showing the pot-bellied god seated in *sukhāsana* with four arms. The delicately carved *Kīrttimukha* with flowing chains in circular motion and the *jaṭāmukuṭa*, short halo, necklace of bells, a *sarpayajñopavīta*, *sarpavalayas*, *nūpura* of bells and the emblems in the hands like the rosary, axe, broken tusk and a cup of sweet meat adorn the figure.

But the mouse is absent as in the early sculptures. The remarkable similarity of this image with the reliefs on the walls of the Rājarāeśvara, etc., at Biccavolu reveal the growing popularity of this type of image. As against the lack of crown of early images, the introduction of *jaṭāmukuṭa* is after the Kaliṅga tradition as it appears a century earlier in the Madhūkeśvara temple. Sūrya, on the wall of Gōliṅgēśvara temple[13] is done in typical northern manner by showing shoes. By 9th century most parts of Āndhra dēśa accepted this northern mode. The figures of Aja Eka Pādamūrti, Kankāḷamūrti, Gōmāta, Cāmuṇḍa, Mahiṣāsuramardinī, and Viṣṇu reveal the influence of Kaliṅga-Kosala art tradition and iconographic traits.[14] The figures of Āliṅgana Candraśekharamūrti, seated Śiva, Cāmuṇḍa, Durgā standing on the head of buffalo, Kaumārī all preserved now in the Gōlingeśvara temple are powerful and expressive.[15] The image of Śiva has graceful flexion of the torso, broad shoulders and the not too heavy *jatāmukuta* whose strands fall onto the shoulders. The high chest region and heavy face with hollow stare imparts to the figure an aura of vigour and other worldiness. The sparse ornamentation, though sketchily done over a generalised linear smooth surface, emerge in a well defined manner. The figure of Cāmuṇḍā, an emaciated one and hungry in countenance, has a bizarre *jaṭābhāra* and an open mouth. The *prētāsana* is represented as a corpse being torn away by the jackals and this recalls the Kaliṅga tradition. The terrific quality of the figure is best seen here. In the image of Durgā standing on the head of buffalo, the prevalence of southern tradition against the popular northern tradition is emphasized.

While there is no fixed iconographic scheme, it is noteworthy that Gaṇēśa, Kārttikeya and Mahiṣāsuramardinī combination became an accepted norm as its wide prevalence indicates. In the larger temples besides the *dikpalas*, the forms of Śiva, Viṣṇu, Sakta, Sūrya, Gaṇēśa are represented. The worship of *saptamātṛkas* seem to be popular as is seen from the loose images from Biccavolu.

Nandi images from Veṅgī deśa are endowed with naturalism and the best examples come from Vijayawada, Biccavolu, Chejerla, etc.[16]

In several aspects of ornamentation they are forerunners of the Kākatīya examples.

The decorative treatment of early Veṅgī dēśa temples largely comprise of the *makaratoraṇas*, the floral carvings on the *mālāsthāna*, the *nāsikās* with lotuses inside and with *kīrtti mukha* at the apex, the *haṁsa* and *vyālāmālās*, *pārśvadēvatas*, *mithunas*, etc. The *makaratoraṇas* are fairly tall and the florid tail descends behind the *mālāsthāna*. The flowery ornamentation recalls the filigree work. The *makaratoraṇa* on the wall of the Gōliṅgēśvara temple over the niche that houses an image of Indra is a typical example. The *toraṇa* proper is composed of two confronted *makaras* with their gaping jaws at either end. The *vidyādharas* are seen riding the *makaras* holding the ends of the *makara's* gaping jaw. Over the centre of the lintel a small post stands and its capital is adorned with a small *makara* on either end and a *kīrttimukha* atop issuing forth the pearl strands. The *makara's* tail is shown in bold sweeping curves of ebbing petal and flowery design. Thus the descent of the tail down beyond the *mālāsthāna* enframing the narrow niche creates a fanciful effect. In a *toraṇa* example from the south wall of the Candrasēkhara temple, the riders on the *makara* are prominently shown in frontal position. In another example from the same temple, the *haṁsas* facing each other with a broad and floriated tail deserve mention.

In all these examples the bursting foliate plumage in broad sweep and in convolution like that of at Mukhalingam are noticed.

The sculptural art and iconographic tradition of Kaliṅga as known from the temples at Mukhalingam, etc., bear a distinctive style of the region. Splendidly carved Madhūkēśvara temple recalling the forebears in Bhubaneshwar, possesses minutely carved architectural elements interrupted at regular intervals in the wall by the sculptures in round. The range of sculptural carving[17] is indeed spectacular with the Gods Śiva, Aja Ekapāda Śiva, Umāmahēśvara, Naṭarāja, Andhakāsura, Kalyāṇasundaramūrti, Lakulīśa, Gaṇeśa, Kārttikeya, Harihara, Ugranrsimha, Varāha, Durgā, Sūrya Saptamāṭṛkas, *gṛhas*, etc., to *gaṇas*, *ṛṣis*, *mithunas*, *śālabhañjikas* and devotees. The elephant and horse processions on the cornice mouldings, intricately

carved *ghata pallava* pilasters, *vajramastakas* with prominent beaded ornamentation and variegated floral and vegetal motifs like *latāpatra*, gelbai, lotus roundels, half lotuses, elephant, lion and *haṁsa* bands enliven the surfaces of the temple. This corpus of motifs and its treatment strongly recall the Paraśurāmēśvar and the Vaital temples at Bhubaneswar. So also is the short stature and a certain cramped feeling of the figures. The figures, by and large, are characterised by terracota feel. Mostly the figures are slender and slightly elongated and have prominent chest region and waist. All these figures show *dehanchement*. The contour of the body more often than not show abruptness and exaggerated curves. The square facial physiognomy with high arching eye-brow, bulging eyes slender and prominent nose, wide pouting lips and highly prominent chin is prominent. Narrow shoulders with highly curved ends, certain plumpness of the limbs and prominent knees mark the figures. Apart from the chubby faces with a noble expression, the mask like faces are also frequently encountered. Rich and varied beaded ornamentation, and bun type head-dress are commonly seen. In the art of Mukhalingam the influence of Kosala is particularly noticed especially with regard to gait and ornamentation. The emphasis on the beaded ornamentation, the turban like head dress with ringlets, the delineation of folds of tassels in loops and the stance showing the thrust of the body to its side complementing the tilt of the head and stretching of the legs are notably after Kosala tradition. Further the rendering of some scrolls on the doorways also shows Kosala influence.

Iconographic peculiarities of the temples at Mukhalingam also reveal the impact of Kośala and Bhubaneswar traditions. In most instances of Śiva, in his variety of forms, are invariably depicted with *urdhvalinga*. Gaṇēśa is shown without the mouse and invariably as four handed in sitting and dancing poses. An interesting feature is the depiction of *āyudhapuruṣa*—a short statured male figure with trident on his head in a panel of Harihara. Similar practice is noticed in the temples of Kosala and in the Śatrughnēśwar group of temples at Bhubaneswar. Lakulīśa with his disciples in a seated posture over a lotus recalling Buddha is another characteristic feature that influenced the Vēṅgī dēśa art. *Aṣṭagraha* depiction on the lintel

of a corner shrine is after the prevailing convention in the temples of Bhubaneswar. The Vaitālikā shrine has carvings of the saptamātrka figures on the door surround. Vigorous and powerful quality of Vaitālika is finely depicted. So also the carvings of Śiva Andhakāsuramūrti, Ugranṛsimha, Varāha, Śiva-Naṭarāja are forceful and exude great strength.

The Sōmēśvara at Mukhalingam has some masterpieces in the powerful representations of Mahiṣāsuramardinī, Kārttikeya, Gaṇēśa, etc.[18]

The sculptural style of Cālukya Viṣaya of 7th and 8th centuries in Western Andhra is a fascinating one. In the early temples of Vikramāditya period the decorative treatment confined to the *bhadrāvalokanas*, niches, *śikhara*, pillar, doorways, entablature and niches in the *garbhagṛha*. The art of Kumara-Brahma, reveal and elegance and charm. This is largely derived from the supple and youthful bodies and flush faces endowed with a radiant expression. The smooth modelling, textureless treatment of the surfaces and half-closed eyes bestow a sensuous quality. The sparse ornamentation and heavy coiffures of crowns with pronounced strings lend majesty. In the *mithuna* panels the langourous mood of the seated couples is well depicted. Even in composition and treatment of the figures in *mithuna* panels, there is strong Vākāṭaka-Kālachuri tradition's impact as earlier seen in the temples like Kont Guḍi No. 4 and the Durgā temple at Aihole. In circular medallions the figures of *nidhis*, peacocks, elephants, *virāla*, etc. recall the Vākāṭaka-Kalachuri tradition. The impact of this tradition is best seen in the *pratīhāra* figures on the doorway, the floral scrolls and in the loose image of Pārvatī, now preserved in the Alampur Museum.[19]

Pārvatī standing in gentle *dehanchement* holds in the uplifted right hand, probably a *nīlotpala*. Bedecked in a rich headgear ornamented with pearls, diamonds and lotuses and a crescent, she wears a large *kuṇḍalas*, a pearl necklace, a three stranded chain ornament on the waist and *sarpavalayas*. With the gracious tilt of the head, the chest is thrown back towards the left. The marked outward thrust of the hip focusses the weight of the region and yet appears slender.

The facial physiognomy tends to be squarish from the temple to the jaw and down to the chin it becomes acutely pointed. The eye-brows are distinctly in high arching fashion. The downward cast glance, the gentle smile and the freshness of the face make it a masterpiece.

The Saṅgamēśvara temple at Kudaveli is another centre where the Kalachuri tradition is strongly felt. In the niches of the temple the figures of divinities are well preserved.[20] Stoic figures have general roundness of limbs, heavy chest, and tubular legs. The squarish faces invariably have highly arching eyebrows, bulging eyes and flush cheeks. Mostly serene facial expression is seen although in some instances mask like faces are also encountered. The images of Harihara and Lakulīśa reveal pillar like form and exude powerful aura which recąll such figures in the Mālegeṭṭi Śivālaya at Badami and the Durgā Temple at Aihole. The figure of Ardhanārīśvara is graceful and is cast in the Mahakut example. The presence of Nandi in the Ardhanārīśvara relief here is not met with at Aihole, Mahakut or Badami. Among the dynamic compositions revealing vitality of the central figure endowed with vigorous gestures Śiva's Andhakāsura-vadha form deserve mention. Another image is now preserved in the Alampur Museum. Compositionally the strong diagonal movement of the left leg with the knee bent forward in the same axis as of the swirl of arms above and the arching of firmly planted right leg and the torso thrown back along the axis of the *Śūla* emphasises the attacking movement. The open radiant expression seen on the face is noteworthy.

Śiva-Naṭarāja form also recalls the impact of Kalachuri tradition. Compositionally the spreading form has a strong diagonal movement. The exaggerated bend of the body, heavy limbs, short proportions and a host of arms reveal on akward movement. Similar compositions are seen in the Kalachuri caves at Ellora.

The stately psesence of Śankhanidhi and Padmanidhi of the door are extremely interesting (Pl. 25). These portly figures are seated at great ease and they have a slight smile on their chubby faces.

Carving of the *makaratoraṇas*, *bhūtamālā*, *makara* gargyoles, elephant and lion heads are peculiar to this temple as most of the Nāgara temples do not adopt these motifs.

Sculptural carving on the *prākāra* wall is identical to the figures of divinities noted above.

There exists little carving in the Arka-Brahmā. In the Vīra-Brahmā the *vidyādharas* in the *ghaṇṭamālā*, the Gaṅgā and Yamunā in the door surrounds and the decorative carving on the pilasters survived.[21] A change in proportions, elongation of torso and slender physique are observed. Particularised modelling, have chest and the taut forms are encountered. Short drooping shoulders and high navel are seen in the Gaṅgā and Yamunā figures. The motifs of *gaja*, *vyāla*, *mayura*, *haṁsa*, *kīrttimukha* and *pūrṇaghaṭa* adorn the pilasters. The *vidyādharas* in the *ghaṇṭamālā*, carry lotus shoots and are shown moving diagonally.

The Śivanandīśvara temple at Kadamara Kalava[22] has few panels on the pillars. A dance scene and the themes from Rāmāyaṇa are seen on the pillars and they bear a close similarity to the art of Kudaveli.

In the Bāla-Brahmā temple at Alampur the *gārbhagṛha* niches exhibit Gaṇēśa, Kārttikeya and Durgā. This must have been the norm in the earlier temples as well. In the niches on the exterior walls the *dikpālas* are met with. The art of Bāla-Brahmā belongs to a distinct version which reveals individuality. In the niche sculpture the youthful figures are rendered in short proportions. They have invariably an oval face which is broad at the temple norrowing down to the chin. They have protruding eyes and long pointed noses. Another feature is the rigidity, and crampedness of the figures. All have an open stare. The Saptamātṛkā figures now preserved in a modern cell are splendid examples related to art of Vīra-Brahmā[23] (Pl. 26).

The Svarga-Brahmā of Vinayāditya's period intiates a new trend in wall decor and design. The decorative exuberance as seen on the wall is more orderly and balanced; the floral and thematic

carvings at the base, the divinities in the niches and *mithuna* figures on wall spaces and finally the *gandharva* and *vidyādharas* on the upper register of the wall mark it a new design, which has no antecedants earlier in the temples either at Aihole, Badami or Mahakut. The local sculptural idiom as seen in the art of the Bāla-Brahmā begins to dominate the style. The earlier influence of Kalachuri-Vākāṭaka tradition lost its hold on the art but only certain motifs are favoured. However, it is clearly evident that from the corpus of motifs and architectural elements the influence of Madhyadēśa seem to be strong. By and large the short proportions and slender bodied figures are favoured. The elongation of the torso is striking in the case of larger figures. The facial form is either square or oval. All have an open stare and a broad smile. Strong and vigorous gestures characterise the carvings of various forms of Śiva. A strong diagonal movement expresses the dynamic and violent actions as seen in the Tripurāṅtaka, Naṭarāja forms of Śiva or Viṣṇu-Trivikrama. The tightly modelled slender frame, the tilt of the head and the swirl of the arms are perfectly articulated in the composition of Śiva tripurāṅ-taka. Though badly mutilated this image cast in thinner idiom reveal the ease of dynamic movement in the arching torso. A radiant face with an open smile is striking.

Śiva-Naṭarāja housed in tne *bhadragavākṣa*[24] is in a mutilated condition. The sixteen armed Śiva dances in the *catura* pose. Compositionally the slight tilt of the head to the left, and the flexed torso to the right carries the entire weight on the arching left leg (now lost) while the diagonal thrust of the right leg makes a harmoni-ous blend of circular and semi-circular movements of the figure. Corresponding to this, the linear movement of the attendant figures rendered in varying poses of seated musicians, Bhṛṅgī dancing in *catura* pose, Gaṇēśa in dancing pose and Pārvatī in graceful *tribhaṅga* posture at the end contribute to a rhythm. Iconographically it is noteworthy that the absence of *apasmāra* in this and in several images in this region emphasises the individuality of the tradition and its kinship to the Karṇāṭa area. The representation of Śiva's Liṅgōd-bhava form here is interesting for it occurs later in 8th century at

Pattadakal. The appearance of this theme to recall, in the Undavalli cave in early 7th century is significant.

Charming figures of *mithunas* and *śālabhañjikas* have a sensuous quality. The *gandharvas* are depicted in the act of kissing which is seldom seen.

The themes from *Kṛṣṇāyaṇa* and *pañchatantra*, *kīrttimukhas*, peacocks, *haṁsas*, etc., are mostly seen on the plinth. The *pūṛṇaghaṭas*, half lotus roundels, *kīrttimukhas* invariably appear on the pilasters. The *udgama* mouldings are bordered with beaded ornamentation. In the brackets the frequent use of *kīrttimukha* is noticed beside the motif of two juxtoposed human heads bearing pleasant expression. Another motif that deserves mention is the *bēki-bhairava*—a characterstic feature of Kaliṅga art.

There is little carving in the temples at Panyam and Mahanandi. The square meandered motif on the doorway of *garbhagṛha* at Panyam recalls Central Indian tradition. Especially the carving of undersides of the brackets with floral and pearl bands in the pillars of the Mahānandīśvara temple have its parallels in the Vākāṭaka-Kalachuri tradition.

The art of Garuḍa-Brahmā[25] heralds a new trend in eighth century A.D. The figures of *vidyādharas* show intense feeling for rhythm and have elegance. In its modelling an emphasis on breadth, fullness and general roundness is observed. A sensuous charm is evident in these figures. The fluent gloating movement and precisely rendered features contribute to its superior quality (Pl. 27).

In the rich floral and vegetal carvings deep chiselling and the graded multiple planes mark a new mannerism.

The Viśva-Brahmā temple[26] preserves many niche images and penels on the walls. While the sculptural programme of the wall closely follows the Svarga-Brahmā, its art is related to the Garuḍa-Brahmā. Slender and charming *mithuna* couples, *dikpālas*, Śiva-Gaṅgādharamūrti, Viṣṇu-Trivikrama, Viṣṇu-Karivarada and Śiva Dakṣiṇāmūrti, Śiva-Naṭarāja, *śālabhañjikas*, etc., adorn the wall. Slender physique is invariably seen in the relief. Mostly the vigour

of the body is shown in the tightly modelled high chest. The emphasis on broad shoulders of men and the droping shoulders of women are observed. Erect, slender and rather elongated bodies by and large are met with. Whatever be the facial physiognomy the notable features are the high check bones and deeply set eyes. Specially the *mithuna* figures in their stance and gait reveal the pent-up emotions; the torsion of the bodies accentuate the mood of the sculpture.

The large sized composition of Śiva and Viṣṇu are impressive for the balance and rhythm. Iconographically significent is the presence of Śiva-Dakṣiṇāmūrti form which is not met with in the temples at the Cāḷukyan centres in Karṇāṭa region. Thus the impact of southern tradition is noticed.

The temple walls are decorated with the motifs of *kīrttimukha*, *gaṇas*, *haṁsas* in foliate curls, grotesque heads, *vyālas*, *gajas* and musicians. The grotesque heads and *gaṇas* in their playful attitude are fascinating and have no parallels in the Cāḷukyan art. Of the *kīrttimukha* heads in particular, the one showing wide gaping mouth, long beaked stubby nose, Puffy cheeks, pronounced bulging eye balls and foliate curls over the forehead is grotesque. Such figures are employed often with varying expressions. Themes from *Rāmāyaṇa* and *Pañchatantra* continued to be favoured and the depiction of the *jatāyu vadha* deserves mention.

In the Padma-Brahmā temple, the horned *dvārapāla* figures and the geometric panels are well preserved. Pure geometrical devices based on *Svastika*, frets, checks and zig-zag patterns fill the interstices at the base. Such prolific use is rarely met with in Indian temple architecture.

At Satyavolu, the Rāmaliṅgēśvara and the Bhīmaliṅgēśvara temples have sculptures in the niches; the latter is very crude in form. In the Rāmaliṅgēśvara, the images of Śiva-Dakṣiṇāmūrti, horned *dvārapālas* deserve special mention. Many features of art partake with Alampur although high provincial character is evident in these sculptures as observed in the earlier temples at Panyam and Kadamara Kalava.

Thus the temples in the Cāḷukya Viṣaya reveal the impact of the Vākāṭaka-Kalachuri tradition and of Madhya dēśa as well in respect of the repertoire of motifs and their delineaṭion. The sculptural content exhibits the influence of Pāśupata Saivism, especially, the figures of Lakulīsa, *vidyādharas* carrying Śiva *liṅga* recalling the popular motif of Bhāraśiva in the Western Indian cave sculpture. However, the mythological narrative content of *Śivapurāṇa* does not find preference as in the temples at Mukhalingam. The tasteful decor and the wealth of sculptural carving in bas-relief and in full size figures of the temples, especially at Alampur can justly be regarded as the significant art centre in Indian art.

FOOTNOTES

1. For the history of the Cāḷukyas of Vēṅgī and Badami Consult, Yazdani, G., (ed.), *Early History of Deccan*, Parts I-XI, London, 1960, pp. 204-45 and 471-503.
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9. Barrett, Douglas, *Mukhalingam Temples*, Bombay, 1960 Masthaniah, B. *op. cit.*
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11. *Ibid.*, pl. VII.
12. *Ibid.*, pl. XXI.
13. *Ibid.*, pl. XXIIId.
14. *Ibid.*, pl. XXIII-XXVII.
15. *Ibid.*, pl; XX, XXIX, XXX.
16. Dhaky, M.A. The Nandi Images of Tamilnadu and Kannadanadu, *Artibus Asiae*, Vol. XXXIV, p. 210, fig. 28.
17. Barrett, *op. cit*; Masthaniah, *op. cit*; Vidya Dehejia, *Early Stone Temples of Orissa*, New Delhi, 1979, pp. 36, 92-101.
18. *Ibid.*
19. Waheed Khan, *Stone Sculpture In the Alampur Museum*, Hyderabad, 1970, pl. 48.
20. Odile Divakaran, *op. cit.*, figs. 52-62.
21. Prasad, B.R. *op. cit.*, pl. XXI. 7.
22. Rajendra Prasad, *op. cit.*, p. 29.
23. Ashwin Lippe, Early Chalukya Icons, *Artibus Asiae*, Vol. XXXIV, 4. fig. 1 and 6-7.
24. Sivaramamurti, C., *Nataraja In Art, Thought And Literature*, New Delhi, 1974.
25. Ramachandra Rao, P., *Alampur*, Hyderabad, 1975.
26. *Ibid.*
27. *Ibid.*
28. Odile Divakaran. *op. cit.*, figs. 41-46.

6

GROWTH OF REGIONAL STYLES

THE political conditions in Āndhra dēśa became restive with the foundation of the Rāṣṭrakūṭa kingdom.[1] Dantidurga the founder of the Rāṣṭrakūṭa empire, claims in the Daśāvatāra cave inscription, the conquest of the entire Śrīśaila region. The reigining contemporary king of Vēṅgī was Vijayāditya I and his kingdom remained unaffected by the Rāṣṭrakūṭas. However, Kṛṣṇa I not only gained effective control over Śrīśaila dēśa and made the Rēnāṇḍu Choḷas owe allegiance but also later invaded Veṅgī dēśa with great success. Northern Teliṅgāṇa region then was under the Vēmulavāḍa Cāḷukyas and the Vinayāditya Yuddhamalla actively supported Dantidurga and Kṛṣṇa. Dhruva continued the Rāṣṭrakūṭa hostility over Vēṅgī, as the Viṣṇuvardnana IV, had supported Gōvinda in the war of succession of the Rāṣṭrakūṭa throne. The Vemulavāḍa Cāḷukya king, Arikēsarin I led the Rāṣṭrakūṭa armies on Vēṅgī dēśa and this conflict ended in a treaty of allegiance to the Rāṣṭrakūṭas by Viṣṇuvardhana IV and giving his daughter Śīlamahādevī in marriage to Dhruva. During Vijayāditya's reign (A.D. 806-846) Rāṣṭrakūṭa interference in the affairs of Vēṅgī dēśa led to intercine wars between Bhīmasaḷuke and Vijayāditya in which the later was able to crush the rebellion of Bhīma saḷuke and acquire the throne. To mark this Vijayāditya erected 108 shrines commemorating the 108 battles he fought. Viṣṇuvardhana V married the Rāṣṭrakūṭa princess, Śīlamahādevī which reveals the increasing influence of the Rāṣṭrakūṭas in Vēṅgī deśa.

The reign of Guṇaga Vijayāditya (A.D. 848-9—892) was distinguished for the superiority Vēṅgī achieved over the Rāṣṭrakūṭas, Gaṅgas, Nōḷambas, Gaṅgas of Kaliṅga, Kōsala, Achalapura, Dāhaḷa,

etc. But his successor, Cāḷukya Bhīma I had to face again the Rāṣṭrakūṭa campaigns of Kṛṣṇa II twice. The later kings of Vēṇgī were involved in the wars with the Rāṣṭrakūṭas and among themselves till A.D. 973. In 970 Dānārṇava came to the throne of Vēṅgī. Subsequently, in one of his wars with Pottapi Choḍas in 973, Dānārṇava was killed by Jaṭāchōḍa Bhima, a Telugu Choḍa chief. And till the accession of Śaktivarman I in A.D. 1000 Vēṅgī experienced anarchy.

Intimate connections existed between the Rāṣṭrakūṭas and the Vēmulavāḍa Cāḷukya chiefs, among whom Baddega and Arikēsari II and Arikēsarin III are notable.[2] The kingdom of Vēmulavāḍa Cāḷukyas extended from the river Godavari on the north to the river Dindi which flows in the Mahabubnagar and Nalgonda districts and is known as *Sapādalakṣa*. The Khammam region was ruled by the Mudigonḍa Cāḷukyas, a contemporary minor chiefs owing allegiance to the Vemulavāḍa Cāḷukyas.

The Renāṇḍu Chōḷas[3] held sway over Cuddapah, parts of Kurnool, Anantapur, Prakasam districts from 6th to 10th century A.D. Early rulers of this dynasty had close connection with the Pallavas but from Pulaḳēśin II time they changed their allegiance to the Cāḷukyas and had matrimonial relations. The Renāṇḍu Choḷas had their capital at Pedacheppali in Cuddapah district. During ninth century A.D. the Vaidumbas[4] supplanted the Chōḷas of Renāṇḍu and occupied the realm and ruled from Kalkada in Chittore district. This period witnessed the incessant struggle between Gaṅgas, Nōḷambas, Bāṇas and Vaidumbas. Among the rulers Ganḍa Trinētra deserves mention for he fought and defeated the Gaṅga-Nōḷamba alliance at Sōremaḍi. This region was also the centre for the Rāṣṭrakūṭa-Chōḷa conflicts. Parāntaka I seems to have conquered Vaidumbas in 915 A.D. though there is no trace of Chōḷa rule. The Rāṣṭrakūṭas seem to have checked the Chōḷas for inscriptions of Rāṣṭrakūṭa Kṛṣṇa III revealing his active control of this region are found at several places in Cuddapah district.

The Nōḷambas ruled from Hemavati during eighth and tenth centuries A.D. The Nōḷambavāḍi area in the Andhra Pradesh

included Anantapur and parts of Kurnool districts. Though subordinate to the Rāṣṭrakūṭas, the Nōlambas distinguished themselves in the contemporary politics. Among them the reign of Mahendra I A.D. 860-895 was eventful as his conquest extended upto Kanchi. Also the Nōḷamba participation in the battle of Sōremaḍi in alliance with the Gaṅgas against Vaidumbas and Bānas deserves mention. The Nōḷambas lost their status when they were defeated by Rāja Rāja Chōḷa.

In the history of Āndhra dēśa ninth and tenth centuries witnessed the emergence of Kālamukha sect of Śaivism.[5] The establishment of *Siṁhaparishads* at Vijayawada, Amaravati deserves mention in this regard. Especially the Tadikonda Copper plate grant of Ammarāja II gives the lineage of Pontiffs from the beginning of 9th century—the founder being Lakaśipu Paśupati. They trace their descent to the third disciple of Lakulīśvara, the Kālānana. In Western Andhra the rise of Kālamukhas is well attested at Alampur and they also gained control over the *maṭha* of Brahmēśvara. Similar trend is noticed at Srisailam, Vemulavada, Yelesvaram, Hemavati, Draksharama, etc. They enjoyed royal patronage and the *maṭhas* served not only as educational centres but also initiated several social welfare activities. The mercantile guilds like *Nakaramu*, *Pekkamḍru* formed the basis for the rapid growth of the Kālamukhas.

The emergence of *Pañchārāmas* in Āndhra dēśa was due to the Kālamukha *Siṁhaparishad.* To symbolise the supremacy of Śaivism over the heterodox sects the major temples were built in Coastal Andhra at Amaravati, Draksharama, Kumārārama-Samarlakot, Sōmārāma-Bhimavaram and Chebrolu.

Vaiṣṇavism[6] also flourished and the temples at Tirupati and Tiruchanur, Bapatla became the centres of Vaiṣṇavas from tenth century onwards.

Buddhism continued to flourish as evidenced by the epigraphs and sculpture at Amaravati, Guntupalli, Salihundam, etc.

Jainism was in flourishing condition and received royal patronage.[7] At Vemulavāḍa the Subhadhāma jinālaya was built by Baddega,

the Vēmulavāḍa Cāḷukyan king, for Sōmadeva, the high pontiff of the *gauḍasaṁgha*. The Jain remains at Kurkyala on Bommalaguṭṭa hillock, a *Jinālaya* at Repaka in the Karimnagar district are datable to 10th century A.D. The remains of Jain temple at Alvanipalli and Gangapur are also of the same date. In the Vēṅgī country the erection of *Katakābharaṇa Jinālaya* at Dharmavaram, the '*Sarvalokāśraya Jinabhuvana*' at Kanchumarru and two *Jinālayas* at Vijayawada are referred to in the records of Amma II. The Jaina establishment at Danavulapadu received royal patronage from Indra III (914-17). The Gaṅga prince Rāchamalla founded a Jain establishment at Vallimalai hills in A.D. 820. The Nōḷambavāḍi region had its famous Jain centres at Konakondla, Amarapuram, Kambadur etc.

Vēṅgī dēśa

Vēṅgī dēśa, from the reign of Cāḷukya Bhīma I heralds a new conception of the temple. This is the storeyed *prāsāḍa*, the *māḍakkovil*, as the Tamilian architects call it. Essentially the temple has a ground floor—either functional or solid and the upper floor is reached through a flight of steps from inside the ground floor or from outside. The upper floor has all the adjuncts—the *mukhamaṇḍapa* and the *garbhagṛha* in *sāndhāra* layout. Either the *bhadragavākṣas* or the *bhadrāvalokanas* are provided in the exterior wall opposite the *garbhagṛha*. Another important character of the sanctum is the *sarvatōbhadra i.e.*, featuring a door way on all the sides. The tall *liṅga* emnates from the ground floor and the worship is conducted on the upper floor. The temples of this type have plain exteriors and crowned by a three storeyed superstructure.

The temples of this type are not met with either in Tamilnadu or in Karnataka. However, the Kailāsa temple at Ellora, doubtless must have inspired the architects of Vēṅgī dēśa to conceive of such a design. This is probable because of the close contact the Vēṅgī court had with the Rāṣṭrakūṭas and the presence of Rāṣṭrakūṭa princess in the Cāḷukyan house.

The Bhīmēśvara temple at Draksharama, the Bhīmēśvara temple at Chāḷukya-Bhīmavaram in Samarlakota in East Godavari district

are ascribed[8] to Cāḷukya Bhīma I (A.D. 892-922). Inscriptions, however do not refer to Bhīma I as the builder of these temples. It is the tradition and the medieval Telugu literature that give the credit to Cāḷukya Bhīma and there is no reason to doubt this for the architectural analysis also suggest the same period.

The reknowned temple of Bhīmēśvara at Draksharama is a massive edifice enclosed by two *prākāras* and an outer enclosure possessing several *maṇḍapas* and subsidiary shrines (Pl. 28). The four *gōpuras* on the outer enclosure stand on the cardinal directions. The nucleus of the complex—the main edifice and the outer enclosure with the *gōpuras* came into existence during Cāḷukya Bhīma's rule and the inner enclosure, *nandimaṇḍapa*, *nāṭyamaṇḍapa*, *kalyāṇa-maṇḍapa*, *śanivāramaṇḍapa*, etc., owe to the munificience of Anavemā Reddi as referred to in an inscription of A.D. 1381.[9]

The temple proper (21.56×14.2 m) is a plain rectangular structure with a ground floor featuring a *maṇḍapa* and the hall enclosing the sanctum. Flanking the *maṇḍapa*, the flight of steps are provided to reach the upper floor. The plan of the upper floor consists of a small *mukhamaṇḍapa*, the *mahamaṇḍapa*, an *antarāḷa* and a *garbhagṛha* of *sāndhāra* variety.

The starkly plain walls cantoned with pilasters are monotonous. No *upapīṭha* or *jagatī* platform is noticeable; the *adhiṣṭhāna* of *mañcha* type has the mouldings of *upāna*, *jagatī*, *kaṇtha*, *kampas*, *paṭṭikā*, and *prati* and the *praṇāla* is set at *upāna* level. The tall and slender *brahma kānta* type of pilasters are topped by the *kumbha*, *padma* and *pōtikā* of *taraṅga* variety. A *kapōta* moulding seperates the wall of the ground floor from the upper floor. The superstructure is two storeyed and slender in appearance as opposed to the earlier squattish superstructures. Highly separated *pidhānaphalaka*, square *grīvā* and *śikhara* are the crowning elements.

The shrine interior of the upper floor is low in stature and dark. The *citrakhaṇḍa* type of pillars punctuate the *mahāmaṇḍapas* and the carvings on these include Indra, Brahmā, Kirātārjunīya, the story of Kannappa, the story of Mṛgavyādha, Naṭarāja and Umā. An interesting feature is the placement of pillars in the circumambulatory

path. The doorways of *antarāḷa* and the *garbhagṛha* are plain and the figure of dancing Gaṇēśa in the *lalāṭa* deserves mention. Inside the *garbhagṛha* the *liṅga* rises from the *Vēdī*.

The Bhīmēśvara temple at Cāḷukya-Bhīmavaram-Samarlakot known as Kumārārāma is identical in size (24.6×13.9 m) and design.[10] The first floor is of the same kind as at Draksharama. The *mañcha* type of *adhiṣṭhāna* with an elephant head *praṇāla* recall the prototype at Draksharama. Mixed usase of the *brahmakānta* and *citrakhaṇḍa* pilasters is noticed on the walls. The dentil mouldings under the *kapōta* marks the roof of the ground floor. The *dvitala-vimāna* is also identical in form and detail to Draksharama example. In the upper floor the *citrakhaṇḍa* pillars are seen in the *mahā-maṇḍapa* while the *siṁhapāda* pillars are found in the porch. Ornate doorways of *triśākhā* variety showing *patra*, *latā* and *patra* are found in the first floor. This temple also had grown into a big complex with double enclosures, gateways and subsidiary shrines during the Reḍḍi times.[11]

The Bhīmēśvara temple at Chebrolu,[12] on plan consists of a *mukhamaṇḍapa*, a *mahāmaṇḍapa* and a *garbhagṛha* in *sāndhāra* scheme. Among the elevational aspects, the *mañcha* type of *adhiṣṭhāna* (Fig. 8—the mouldings of *upāna*, *kampa*, *padmajagatī*, *kaṇṭha* with *galapādas*, *paṭṭikā* and *prati*) the two-jambed doorway topped by a highly drooping *kapōta* and the *śālā śikhara*, wall patterned into a series of slit type of niches alternated by a niche topped by a *makaratōraṇa* are noteworthy. All the niches are empty Prominently carved dentil mouldings are seen under the *kapōta* which is decorated with the *nāsikās* topped by the *kīrttimukha* heads. The wall of the second floor has a *bhadragavākṣa* in the central bay and the rest of the wall is cantoned with the *brahmakānta* pilasters (Pl. 29). In the *bhadragavākṣa* the *Viṣṇukānta* and the *brahmakānta* type of pillars are employed. Especially the pillars with circular cross section with a *mālāsthāna*, tall *laśuna*, large sized *kumbha* and *pōtikās* of semi-circular profile are noteworthy.

The flight of steps leading to the upper floor on the east, is a recent construction. The staircase is provided from the ground floor

in the *mukhamaṇḍapa* part which is otherwise entirely solid unlike the above noted temples. Two pillars adorn the *mukhamaṇḍapa* while two rows of four pillars each punctuate the *mahāmaṇḍapa*, all belonging to the *citrakhaṇḍa* variety. The *sarvatōbhadra* type of *garbhagṛha* exhibits exquisitely carved doorways. The three jambed doorways with *latāpatra*, *mithuna* and *stambha śākhās* with *dvārapālas* at the base, gajalakshmī in the *lalāṭabimba*, the *vyālas* and *vidyādharas* on either side of the door in the upper region deserve notice. The superstructure is modern.

The Sōmēśvara temple at Bhimavaram and the Amarēśvara temple at Amaravati belong to tenth century and both have undergone reconstruction.[13] In both instances the ground floor is of solid variety. At Amaravati the *pādabandha* type of *adhiṣṭhāna* is noticed. Further the upper floor unlike the temples of this type is constructed in the central portion leaving the sides for circumambulation.

Examples of the typical *vimānas* as in the early phase are also encountered. The temples at Biccavolu are the best examples of pure style of Vēṅgī dēśa. The Vīrabhadra temple[14] is a *dvi tala vimāna* with a square *grīvā* and *śikhara*. There exists no evidence as to the *mukhamaṇḍapa*. In the central bays the *dēvakōṣṭhas* have the figures of Viṣṇu, Sūrya and Brahmā and the lateral chases are plain. The *makaratōraṇa* crowns the niches. An interesting feature is the three jambed doorway with the figures of Gaṅgā and Yamunā at the base of the surrounds. This is an uncommon feature in the temples of Veṅgī dēśa which is probably due to the impact of the temple style of Western Andhra. In the *prastara* region the elongated bracket capitals rather closely spaced produce a distinctive character to the upper region of the wall. The presence of *bhūtamālā* is noteworthy. The superstructure simulates the wall pattern as below and each storey carries the *hāra* of the *śālā*, *kūta* and *pañjara* elements. These have high *vēdīs* with *vyālavari*, well separated wall portion with highly projected moulding. Thus the sectioning, with several submouldings and seperation impart an architectonic look to the storeys. Further the wall spaces in between the pilasters are decorated with *mithunas*,

Gaṇēśa, dvārapālas, etc. The employment of *hāra* element in the top storey is noteworthy. The *pidhānaphalaka* is high and well projected, and a short *grīvā* and square *śikhara* are the crowning parts. Another noteworthy feature is the carving of a *kūṭa* shrine model with tall pilasters in the *mahānāsikā* of the *śikhara.*

The temple now known as Kanchara guḍi and Nakkala guḍi at Biccavolu are later examples. The Nakkala guḍi,[15] earlier among the two, is an identical structure to that of the Vīrabhadra (Pl. 30). In this temple the graded projection of the strongly projected central bay as in the Vīrabhadra is noteworthy. In its iconographic scheme the Śiva-Naṭarāja, Mahiṣamardinī and Lakulīsa in the walls and in the superstructure, divinities, *mithunas* are featured. The *śikhara* is partly lost. The total impact that the gradation of the pilasters create is strong because of the closely spaced elongated bracket capitals. In the above noted temples the *adhiṣṭhāna* portion is not visible completely and most probably identical to the early phase.

The Kanchara guḍi[16] among the temples at Biccavolu is the most developed one. Although this has identical plan, it differs from the earlier examples in the *adhiṣṭhāna* and wall patterning. In the *adhiṣṭhāna* the introduction of *vēdī* moulding over the *kapōta* is a new feature. Likewise the increase in the number of pilasters and making the *makaratōraṇa* in the central narrow bay produces an architectonic look. Further the *makaratoraṇa* also became formal and less ornate. In all other features the Kanchara guḍi resemble its neighbours. While the temples of Vīrabhadra, and Nakkala guḍi belong to 9th and early 10th centuries, the Kanchara guḍi belongs to the later half of 10th century A.D. No epigraphical data is available from Biccavolu.

Śrīśaila Dēśa

The Kurnool and Mahabubnagar districts from the beginning of the Rāṣṭrakūṭa rule, witnessed the growth of cultural, religious and architectural activities. What distinguishes this period from the

early Cāḷukya period is the marked preference for the *Drāviḍa Vimānas* and the *phāmsanā* shrine. In fact this zone has the largest number of early *phāṁsanā* shrines.

The earliest structure of this phase is the West gateway in the Nava-Brahmā temple-complex at Alampur which has a foundation inscription dated A.D. 780.[17] The *pratōlī*, of *Nāgara* tradition, is a storeyed structure and rectangular on plan. The *pīṭha* is short and possesses a *khūra*, *kumbha* and a *kapōtali*. Simple masonary mark the ground floor wall and the *kapōtāli* moulding is found dividing the wall of the upper floor. It is especially notable that the form of the *nāsikā* is short and smaller unlike the broad *nāsikās* of the Cāḷukyan temple of the Tāraka-Brahmā at Almpur. So is the feature of the *kīrttimukha* at the apex of the *nāsikā* which is totally absent in the early Cāḷukyan temples.

Raised on a short *vēdī*, the wall of the upper structure is cantoned with plain pilasters lacking brackets. A *dēvakoṣṭha* is seen on either end of the wall. These are featureless and are topped by miniature shrines of *alpavimāna* class. On either side of the entry way, a *vyāla* is carved on the pilasters. Over the *kapōta* the flat roof is made into a raised platform. In the interior, cells are provided on either side of the entry way and the *aṭṭālika* has two *citrakhaṇḍa* pillars. These have a *pīṭha*, octagonally fluted shaft, a *mālāsthāna*, a *laśuna*, a *kumbha* and *pōtikā*. Interesting are the decorative features such as the *kumbha* at the base and top of the shaft and a *kīrttimukhas* and pearl hangings in the *mālasthāna* which reveal the continuity of *Nāgara* tradition. A short entablature simulating the *kapōta* moulding is also noteworthy. The *bhārapaṭṭas* are richly carved with lotus scrolls in convulsions. The ceiling panels, in the three divisions represent Brahmā, Śiva, Andhakāsura and Viṣṇu.

The temples of Rūpāla Saṅgamēśwara, Bhujaṅgēśvara and the Saṅgamēśvara at Bhavansi Sangam[18] belong to the same period as that of the Alampur gateway.

The Rūpāla Saṅgamēśvara temple (pl. 31), a lavishly ornamented and lofty structure, on plan consists of a *mukhamaṇḍapa*, a *mahā*

maṇḍapa, an *antarāḷa* and the *garbhagṛha*. The *adhiṣṭhāna* belongs to the *pāda* and *pratibandha* class comprising of *upāna*, *jagati*, *kampa*, *antarita*, *vṛtta tripaṭṭa kumuda*, *kaṇṭha* and *galapādas* and *kapōta*. This mixed usage is noticed in the *garbha gṛha* while the *mahāmaṇḍapa* and *mukhamaṇḍapa* sections have *pratibandha*. At the centre of each side wall of *mahāmaṇḍapa*, a *bhadragavākṣa* is employed. A pretense of support is given by the lion figures under the collonnets and *bhāraputras* in between. Thus the use of *bhadragavākṣas* and the subdivision of the basement by the pilasters that rise from the *upāna* recalls the same usage on the Virupāksha temple at Pattadakal.

The wall of the *garbhagṛha* is broken by a strongly projecting *bhadra* and built out *karṇa* with *salilāntaras* in between. In the walls of the *mahāmāṇḍapa* recesses are lacking for the *bhadragavākṣa* is given greater prominence. The pilasters are tall and slender and are topped by *laśuna*, *kumbha* and *pōtikā*. It is noteworthy that the *kumbha* is occasionally made octagonal. The elongation and slant of the topmost bracket recall Rāṣṭrakūṭa usage elsewhere particularly in the Kailāsa temple at Ellora. The *dēvakoṣṭhas* and *jālavātāyanas* are crowned by highly varied forms of *makaratōraṇa* motif comparable in its form and decor to the examples in the Kailāsa temple at Ellora and earlier in the Virūpāksha and Mallikārjuna temples at Pattadakal. The *citratoraṇa* and *makaratōraṇa* seen here are best of its kind in early art. The *jālavātāyanas* are carved with convoluted lotus stalks recalling similar examples at Pattadakal and Ellora. In the upper region of the wall the *vidyādhara* figures are shown in varied attitudes. The *koṣthapañjara* with its *vēdī*, *grīvā* and large *mahānāsikā* seen in the recessesed parts of the *garbhagṛha* provide strong accent to the wall. In the walls as well as in the *bhadragavākṣa* the *citrakhaṇḍa* form is used. The iconographic scheme of the temple walls consist of Gaṅgā, Yamunā on the east, Śiva, Śiva-Naṭarāja; Manmatha and Śiva-Tripurāntaka on the south, Harihara on the west and Śiva-Naṭarāja on the north.

In the *prastara* part, the *haṁsamālā* is carved and it is the first instance in the temples of this region. On the *kapōta* the *nāsikā*

with *kīrttimukha* form the decor as noticed in the gateway at Alampur.

The *dvi tala vimāna* is an excellent example showing Karṇāṭa conventions. Extention of *hāra* course of the *śālā*, *kūta* and *pañjara* to the *mahāmaṇḍapa* is noteworthy. Each storey acquires a stratified look. Interesting is the usage of *bhāraputras* on the *pidhāna-phalaka*. The greater separation of *vēdī* and *grīvā* and the bold projection of the *phalaka* and ornate square *śikhara* with *stūpī* are other features.

The *mukhamaṇḍapa* is approached through flight of steps provided on the sides, and the base on the east consists of collonets. Slender *citrakhaṇḍa* pillars are plain. A large relief showing Śiva-Naṭarāja flanked by Bhairavi and Viṣṇu adorn the ceiling. The doorway to the *mahāmaṇḍapa* is of three jambed variety showing *latā-patra*, *stambha* and *padmadaḷa* decoration. At the base of the jambs stand the figures of Gaṅgā, Yamunā, Nandi and Mahākāla and attendant figures. On the *lalāṭa*, Gajalakshmī is carved.

A noteworthy feature is the seperation of *antarāḷa* and the *mahāmaṇḍapa* by the device of raising floor level and *antarāḷa* and pillars fronting it. Heavy and tall *citrakhaṇḍa* pillars punctuate the interior. Elegantly carved pillars have high bases with an octagonal section connecting the cube. A band decorated with creeper pattern acts as a central feature in the octagonal section. While in some instances the cubes are left plain, few have creeper patterns, *gaṇas*, *kīrttimukhas* and pearl hangings. The tall *laśuna*, octagonal *kumbha*, high *tāṭi*, *phalaka* and *pōtikā* are the crowning mouldings of the pillar. A lotus medallion adorns the ceiling. A finely carved five jambed doorway with the śankha nidhi, padma nidhi, *pūrṇaghaṭas* in the lintel leads into the *garbhagṛha*. Inside a square *liṅgapīṭha* is set in the centre.

Inscriptions of 8th century are noticed on the walls of the temple; the one recording the construction of the *prāsāda* by Napidimpiyoju, son of *Dōyuri Āchāri* of Gundikaru deserves mention here.[19]

The Bhujangēśvara temple is almost identical in decor and detail to the Rūpāla Saṅgamēśvara temple (pl. 32). On plan, this temple features a *mukhamaṇḍapa,* and *antarāḷa* and a *garbhagṛha* and among these the later elements survive in good preservation and the socle of the *mukhamaṇḍapa* is extant. In the usage of the *pāda-bandha* and *pratibandha* types of *adhiṣṭhāna,* in *garbhagṛha* and *antarāḷa* and *pratibandha* in the *mukhamaṇḍapa* section, this temple follows the convention adopted in the Rūpāla. In the *bhadra* sections, the *dēvakoṣṭhas* with *makaratōraṇas* are featured while the *karṇa* parts have shallow slit type of niches. Few of these preserve *dikpāla* images.

The superstructure is of *ekatala* class. It lacks the *hāra* element over the storey. The highly seperated *pidhānaphalaka,* short *grīvā* and a square *śikhara* beautifully decorated with lotus scrolls on the corners and broad *mahānāsikās* form the *śikhara.* An elegant *stūpī* crowns the *śikhara.*

In the interior of the *antarāḷa* the *citrakhaṇḍa* pilasters are found. The three jambed doorway of the *garbhagṛha* treated with *padmadaḷa, stambha* and *latāpatra* in the jambs has at its base Gaṅgā, Yamunā, Nandi and Mahākāla figures and in the *lalāṭa,* the Gaja-lakshmī. Over the door, the *kapōta* moulding and the *vyālavari* above are featured. Inside the *garbhagṛha* one finds both a *liṅgapīṭha* and a Mahēśa image on the hind wall; a combination also encountered in the rock-cut temples at Bhairavakonda and in the Rāṣṭrakūṭa temples elsewhere. Stylistically, this temple is contemporaneous to the Rūpāla Saṅgamēśvara temple.

The later half of 8th century also witnessed the architects preference to the *phāṁsanā* type of structures in which interesting variations are noticed. The Mukku Gullu at Gudem in Mahabubnagar district, in its complex has four east facing and three west facing shrines belonging to the later half of 8th century. From this period the construction of temples in shale material comes into vogue. All the shrines have a rectangular *mukhamaṇḍapa* with an open front and a square *garbhagṛha.* Elevational features are very simple; the

mañchabandha type of *adhiṣṭhāna* and the flat type of *kapōta* moulding are noteworthy. The superstructures consists of four storeys with a highly everted type of *pidhānaphalaka*, short *grīvā* and a square *śikhara*. The shrine No. 1 possesses an exquisitely carved *makara-tōraṇa* lintel spanning the entire length of the *mukhamaṇḍapa* front (Pl. 33). The doorways are either four or three jambed variety and invariably carved with the *padmadaḷa*, *stambha* and *latāpatra*, Gaṅgā, Yamunā at the base and the Gajalakshmī in the *lalāṭa*. The *Kapōta* moulding tops the door and over it the *vyālamālā* is featured. The *citrakhaṇḍa* type pilasters on the walls and the lozenge shaped ceilings are noticed. A square *liṅgapīṭha* is invariably found in the *garbhagṛha*.

The Śiva temple at Bandatandrapadu, near Kurnool is yet another example of *phāṁsanā* order revealing the *Nāgara* style conventions.[20] A *nirandhāra* temple, on plan, features a *mukhamaṇḍapa* with a cell on the south, an *antarāḷa* and a *garbhagṛha*. Among the features of elevation, the *pīṭha*, in the typical *Nāgara* tradition, consists of *khūra*, *kumbha*, *antarapatra*, *kalaśa*, *antarapatras* and *kapōtāli*. The strongly projecting *bhadra* of the *garbhagṛha* incorporates the niche, and the images of Gaṇēśa, Kārttikeya and Mahiṣāsuramardinī are found in the south, west and north niches. The six storeyed *phāṁsanāśikhara* has a strong *madhyalatā* projection in consonance with the wall projection below. The decor of the *śikhara* consists of the shouldred arches. A square *śikhara* and *kalaśa* are the crowning elements. The presence of *śukanāsā* is interesting for in the earlier examples it is not met with in Andhra as well as in Karṇāṭa. Thus the organisation of different elements and decoration reveal the conventions of *Nāgara* style and has analogies in the temples at Mahakut and Alampur. In the interior, the *citrakhaṇḍa* pillars and five jambed doorway with Gaṅgā and Yamunā and the usual motifs on the *śākhās* and a Gandharva in the *lalāṭa* are the noteworthy features.

Another temple of *phāṁsanā* order showing *sāndhāra* character, featuring a *mukhamaṇḍapa*, an *antarāḷa* and a *garbhagṛha* is the

Panchaliṅgēśvara temple at Panchalingala, near Kurnool. This has a simple *phāṁsanā* with a square *śikhara*, lacking the *śukanāsā*. The *citrakhaṇḍa* type of pillars and the doorway recall the Bandatandrapadu example.

The *phāṁsanā* type of structures in the Mahānandīśvara complex at Mahanandi are of simple cella units.[21] Most of these have plain walls except for one which has a strong *bhadra* projection. All possess *mañchabandha* type of base and in the instance of the niche a simple *kapōta* moulding tops the niche leaving the upper part of the wall bare. The cornice, as elsewhere, adopts the *kapota* moulding. In the superstructures, four to five layers are noticed; each topped by *kapōta* type moulding. In the instance of projection, the broad *nāsikā* is carved. The square *śikharas* predominate and *āmalakas* with *ākāśaliṅga* also are employed. Richly carved-doorways in the standard format of early Cāḷukyan temples adorn these shrines. This group on stylistic grounds may be dated to late 8th century A.D.

Ninth century witnessed the continuity of building *Drāviḍa* and *phāṁsanā* shrines. Notable examples of the *phāṁsanā* variety exist at Maremunagala, Kyaturu, Gudem and Pratakota in Mahabubnagar district and Satanikota, Mucchumarri in Kurnool district.

At Maremunagala a group of two shrines dedicated to Śiva of *phāṁsanā* order consist on plan a *mukhamaṇḍapa*, an *antarāḷa* and a *garbhagṛha*. While one has a closed *maṇḍapa* the other features an open front. Noteworthy features are the *jālavātāyanas* (one having Umāmahēśvara panel) on the *mukhamaṇḍapa* wall, the *mañchabandha* type of *adhiṣṭhāna*, the *citrakhaṇḍa* type of pillars and three jambed doorways. The superstructures have six storeys in one and the other three topped by the square *śikhara* with an *āmalaka* in one and in another *kalaśa*.

Another group of four shrines, three on the west and one on the east reveal similar features. However, the circular *liṅgapīṭha* in one shrine here is interesting.

Two shrines at Gudem and the Śiva temple at Satanikota are simple *phāṁsanā* shrines. In the Satanikota and Kyatur examples the *makaratōraṇa* lintel on the entrance to *antarāḷa* deserves mention. Also there is a *Viṣṇu kānta* type of pilaster in a shrine at Gudem.

The Śiva temple at Mucchumarri exhibit similar features as at Maremunagala. The five storeyed *phāṁsanā* shrine has straight edged profile of the cornice moulding for each storey. Above the square *grivā* stands the *śikhara* and *kalaśa*.

The Nāgēśvara temple at Pratakota exhibits *Drāviḍa* and *phāṁsanā vimānas*. Two shrines on the east-west axis having *mukha-maṇḍapa*, *antarāḷa* and *garbhagṛha* in each, has a common *nandi maṇḍapa*. In elevation both the temples show *pratibandha adhiṣṭhāna*, plain walls and in the *mukhāmaṇḍapa* part a *jālavātāgāna* showing creeper and *vyāla* design, the *haṁsamālā* in the *prastara* region. The east-facing shrine has a six storeyed superstructure of *phāṁsanā* order with a prominent *pidhāna phalaka* and a square *śikhara*. The west shrine is a *dvi tala vimāna*, each storey having the *hāra* element. The *śukanāsā* is not employed.

Richly carved doorways of three-jaṁbed variety are decorated with the *mithuna*, *vyāla*, *latāpatra*, *stambha* in the jambs Gaṅgā and Yamunā, *dvārapālas* at the base of the surrounds and a *kapōta* lintel above. The ceilings carry asta *dikpālas* with Śiva-Naṭarāja in the centre. The *citrakhaṇḍa* pillars show rich carvings like Mahiṣāsura-mardinī, Trivikrama, Liṅgōdhbhavamūrti, Viṣṇu, Gaṇēśa, sapta-māṭrakas, Umāmahēśvara, etc. (pl. 34).

The Mōksēśvara temple, here, has undergone renovation but show an identical plan. It is a two storeyed structure of *vimāna* class lacking *hāra* element in the top storey and has a square *śikhara* and *stūpī*. In most features this temple is identical to the Nāgēś-vara.

The temple-architecture of the tenth century is represented by temples built on varied plans such as square, apsidal, rectangular grouped around the main shrine. *Trikūṭa* scheme is also encountered.

The Pāpavināśēśvara temple complex at Papanasi, near Alampur, the Rājarājēśvara temple at Veldurti in Kurnool district are important examples.

The central shrine, the Pāpavināśēśvara at Papanasi, on plan comprise a *raṅga maṇḍapa*, an *antarāḷa* and a *garbhagṛha*. Among the features of elevation the *mañchabandha* type of *adhiṣṭhāna*, plain walls, straight-edged cornice moulding and the square *śikhara* are noteworthy. In the *raṅga maṇḍapa* finely carved *citrakhaṇḍa* type of pillars having a *laśuna*, *tāṭi*, an octagonal *kumbha* and *pōtikā* are featured. In the ceiling the lotus medallion is carved. The doorway to the *garbhagṛha* is of *pañchaśākhā* variety carrying decorative motifs like the *padmadaḷa*, *latāpatra*, *stambha*, *patra* and *latāpatra* in jambs, the *dvārapālas* at the base of the jambs, the Gajalakshmī in *lalāṭa* and the overdoor showing *kūṭa*, *śālā* and *pañjara* reveal excellent workmanship. Noteworthy is the feature of the carving of a *candraśila* adorned with the *śankha* and *padma*. This temple's pillars carry tenth century label inscriptions.[22]

A *trikūṭa* shrine showing the *śālākāra* and *phāṁsana* superstructures exhibits identical features.

Another group consisting of a shrine on the east and on the west with a common *raṅga maṇḍapa* is noted for the superstructures having an *āmalaka* as crowning member. Richly carved doorways decorated with the *latāpatra*, *ardharatna* and *patra* and the Gajalakshmī in *lalāṭa*, and the Nandi and Mahākāla in life size carved on pilasters flanking the door releive the monotony of these structures. Special mention should be made of the ceiling of the *raṅga maṇḍapa* carrying the *aṣṭa dikpālas* and Śiva-Naṭarāja and the Daśāvatāras (which includes Buddha) and Śiva-Kalyāṇasundara.

The roofless structure in its doorway introduces Sūrya and Candra at the top of jambs and in the overdoor the *kūṭa*, *śālā* and *pañjara* elements are featured.

Among other structures *śālākāra*, *gajapṛṣṭha* and *valabhī* are notable. The *śālākāra vimāna* is rectangular on plan and recalls the

same tradition as exemplified by the Durgā temple at Aihole and has the breadth/length ratio 1:1:4, and this tradition inspired the temples of semi-circular plan in Kerala.[23] The *valabhī* type of structure is rectangular on plan and has a *gajapṛṣṭhākara* superstructure. A *pratōlī* is situated on the river front and its doorway carries the figures *aṣṭa dikpāla* figures besides the usual decorative features.

Thus this group of temples at Papanasi presents several interesting architectural features and forms.

The Rājarājēśvara temple at Veldurti is an impressive twin shrines and entirely built of sand stone. Remarkable similarity is noticeable in the ground plan with that of the Rūpāla Saṅgamēśvara at Bhavansisangam and in the *mukhamaṇḍapa* part a *maṇḍapa* is featured on the north. The *pādabandha* and *pratibandha* type of *adhīṣthāna* are preferred here; the use of *padma* moulding over the *jagatī* moulding is noteworthy. The wall is releived with the pilasters the *jālavātāyanas* and *kōṣthapañjaras*. The *prastara* is represented by the *haṁsaṁālā* and *kapōta*. The extension of *hāra* consisting of *kūṭa, śālā* and *pañjara* over the *mukhamaṇḍapa* is as in the temples at Bhavanasi sangam. Noteworthy features of the *pañchaśākhā* door of the *mukhamaṇḍapa* is the representation of *aṣṭamaṅgaḷas* on the overdoor, the elephant head at the base of the pilasters flanking the door. The *citrakhaṇḍa* pillars are featured in the *mukhamaṇḍapa* and the latter is differentiated from the *antarāḷa* by the higher level and pillars fronting the *antarāla*. Another interesting aspect is the varied figures of dancer, Viṣṇu, Indra, Gajalakṣmī, Mahiṣamardinī, Śiva, Gaṇa, Durgā, etc. The large temple is a *dvi tala vimāna* and the smaller one an *eka tala*. Both are crowned by a square *śikhara*.

The temple-building activity during A.D. 750-1000 in the Krishna-Tungabhadra zone witnessed a marked preference for the *phāmsanā* where in each storey has the straight-edged or semicircular profile. Some examples as at Bandatandrapadu, Papanasi, etc., show *Nāgara* conventions by featuring *bhadra* projections in the *śikhara* and an *āmalaka* as crowning member. Invariably the *mañchabandha* type of *ahhiṣthāna* is employed; sole exception being the Bandatan-

drapadu example. The forms of various types of structures commingle at Papanasi as in the rectangular square, apsidal. So also the *trikūṭa* layout—the configuration of three shrines around the *maṇḍapa*. The *śukanāsā* is used in most of these temples.

The growth of *Drāviḍa vimāna* tradition, in this zone, is greatly influenced by the *Nāgara* conventions and also by the architectural tradition of the Rāṣṭrakūṭa times in Karṇāṭa and Ellora. Regional peculiarities in the usage of *pāda* and *pratibandha* type of *adhiṣṭhānas*, and *ūrdhvapadma* later seen at Veldurti distinguishes itself from the neighbouring areas. So also are the convention of richly carved doorways showing family kinship to the Nōḷambas, at times as in the case of Papanasi and Veldurti, ceiling panels, the *citrakhaṇḍa* type of pillars and the differentiation of *antarāḷa* and *garbhagṛha* by the gradation of floor. The doorways are typical in richness in detail and iconography. Figures of Gaṅgā, Yamuna, *nidhis*, *dvārapālas*, elephant head, *vyālas*, *mithunas*, Sūrya, Chandra, *aṣṭamaṅgaḷas* and *avatāras* appearing variously in combinations are significant as it anticipates the Nōḷamba tradition and to an extent partakes the architectural conventions of the Karṇāṭa region.

On the whole, the major temples seen from the exterior are distinguished by the simplicity and elegant decorative carving.

Sapādalakṣa

The northern region of Teliṅgāṇa under the Cāḷukyas of Vēmulavāḍa hegemony witnessed the growth of temple architecture. Little is known about the temples of 9th-11th centuries in this region. However, Vemulavada preserves an excellent example of mid 10th century A.D. known as Bhīmēśvara temple. Another temple known as Rājarājēśvara is completely renovated.

The Bhīmēśvara temple,[24] on plan, consists of a platform with *sōpāna* on either side, a *mukhamaṇḍapa*, an *antarāḷa* and a *garbhagṛha*. Raised on a high *upapīṭha*, an uncommon feature in the prevailing temples in various regions of Andhra, it has a *pratibandha* type of *adhiṣṭhāna* showing plain *kumuda* in the *karṇa* sections and

an *aṣṭāśrakumuda* in the *bhadra* sections (pl. 35). The use of *aṣṭāśra-kumuḍa* is noticed in this period in the temples at Hemavati, Veldurti, etc. In the *kaṇṭha* part of the *upapīṭha* rich iconographic detail of Śiva, daśāvatāras and the *Panchatantra* stories are carved. Atop the *adhiṣṭhāna*, the *vēdī* moulding decorated with *vyāḷa* in frontal position is introduced recalling the similar convention noticed at Biccavolu. The *candraśila* at the foot of the *sōpāna* and the figures of *śankanidhi* and *padmanidhi* on the baulstrade deserve notice. The wall is relieved with *brahmakānta* type of pilasters while the *garbhagṛha* is plain. The *vātāyana* houses the figure of Mahisasuramardini, in *antarāḷa* part and others in the *mukhamaṇḍapa* part are empty. The gradation of the wall of the *garbhagṛha* is another feature. In the *prastara* portion the strongly projected uttara element, *haṁsamālā* and *kapōta* are worthy of note. The superstructure is modern. A *triśākhā* doorway is decorated with a *makaratoraṇa* at the lintel, Gajalakṣmī on *lalāṭa* and the *dvārapālas* at the base of the surrounds. Inside the *mukhamaṇḍapa* the central pillars are tall and others are short for the slopy pent roof is adopted (pl. 36). The *cıtrakhaṇḍa* variety of pillars are seen, some have shrine models at the base of the shaft and on the cube portion the *haṁsas*, *apsaras*, *pūrṇaghaṭas*, elephants and creeper patterns are carved. The lotus medallion adorn the central part of the ceiling. In the *antarāḷa* as well as in the *garbhagṛha*, *śrīkāra* pillars are employed. On epigraphical and stylistic evidence the temple may be dated to the mid 10th century A.D.

At Alavanipalli, near Gangapur in Mahabubnagar district, a brick temple of *vimāṇa* order possibly dedicated to a *Jaina tirthan-kara* is an unique example. It is badly preserved. Recent excavations[25] at this site revealed (referred to as Gollathagudi) the existence of three more temple, complexes. Temple No. 1 comprise a *mukha-maṇḍapa*, an *antarāḷa* and a *garbhagṛha*. Its plinth belongs to the *padma* variety. Temple No. 2 area revealed the remains of two temples. Temple No. 3 consist of a *mukhamaṇḍapa* and *garbhagṛha*. Another temple has a *mahāmaṇḍapa*. This temple is entirely built

with brick and stucco. These shrines are dedicated to Jain pantheon; a shrine in Temple No. 3 has a headless image of a seated Mahāvīra in the sanctum. These are datable to 9th to 10th centuries A.D.

The above examples, though few, exhibit kinship with the architectural tradition prevailing in the Krishna-Tungabhadra zone, in respect of the gradation of floor to differentiate the *mukhamaṇḍapa* and *antarāḷa* interiors, the *adhiṣṭhāna* types and the wall patterns. However the wide expanse of the *upapītha* is exceptional for it is not used even in the major temples of Krishna-Tungabhadra zone. Introduction of *śrīkāra* type pillar is a derivative from the Raṣṭrakūṭa conventions as seen in the temples at Lakkundi, Pattadakal and Kukkanur and this is also seen in this period in the temples of Nōḷambavāḍi. The wall pattern and the retention of pent roof for the *mukhamaṇḍapa* are local peculiarities.

Rēnāṇḍu

Turning to the Rēnāṇḍu region which corresponds to present day Cuddapah district and parts of Kurnool and Prakasam districts one notices a quite different architectural tradition from the contiguous areas. Although the inscriptions of Rēnāṇḍu choḷas refer to the shrines from 6th century onwards, most of them do not survive and some have either reconstructed or received several additions. It is, however, the rock-cut temples at Bhairavakonda that provide an idea of the temple architectural tradition in this region.

Rock-cut Temples

The rock-cut temples in the picturesque spot overlooking the ravine at Bhairava konda in Nellore District are excavated in schist rock hills.[26] All are dedicated to Śiva.

On the northern end which incidentally the highest level of the rock formation, the Temple No. 1 is located. On plan, this temple consists of an open court, a *maṇḍapa* and a square *garbhagṛha*. The facade elements consist of pillars, a well defined *kapōta* and a *bhūtamālā* below. The *simhapāda* pillars have a seated lion at the

base. the shaft having a slight curve in the middle region, and the cube. The upper region consists of a *kumbha*, *vīrakaṇṭha* and *pōtikā*. The latter carries a *bēkī bhairava* motif. The *nāsikās* over the *kapōta* are crowned by the lion heads. Flanking the plain door the *dvārapālas* and the Brahmā and Viṣṇu form the decor of inner wall. Inside the shrine a square *liṅgapiṭha* is cut. In the courtyard on the south and north rock faces, Caṇḍēśa and Gaṇēśa are carved. A monolithic Nandi form integral to the layout of the plan.

Temple No. 2 at the same height as that of No. 1, displays the similar layout and architectural and iconographic scheme. The *vyāḷavari* is carved over the cornice and the *nāsikās* as in Temple No. 1 are crowned by the *kīrttimukha* heads. An interesting aspect of the *bhūṭamālā* is that a Śiva Liṅga is shown with kneeling worshippers on either side. Inside the *garbhagṛha*, the *liṅgapīṭha* is cut and the *pīṭha* belongs to *pādabandha* variety.

Temple No. 3 is excavated at a lower level and is approached from Cave No. 2. The courtyard has high rock faces on either side and the southern one has a shrine model without superstructure and enshrines a *liṅga*. At the bottom Gaṇēśa is carved while the figure of Caṇḍēśa is seen on the north face. Although it follows the same layout the pillar type is of different variety. The square piḷlars with an octagonal section in the middle of the shaft are topped by the *bēki bhairava* motif and a bracket of semi-circular profile. On the wall, the *dvārapālas*, Brahmā and Viṣṇu figures are found. Temple No. 4 is situated at a higher level and is identical in all aspect to the former but for the *citrakhaṇḍa* pillars. These have square bases and the shaft has a median band connecting the cube in the middle. The upper region of the shaft has a large sized *kumbha* and the bracket capital is semi circular in profile.

The other temples are small in size and lack pillared *maṇḍapas* but have well defined courtyard and feature Gaṇēśe, Caṇḍēśa and Nandi in the courtyard and the *dvāraāplas* at the shrine door (pl. 37). A significant feature is the carving of Mahēśa figure on the wall behind the *liṅgapīṭha* in the sanctum of Temple No. 5 (pl. 38). Opposite this rock-cut temple, across the stream, on the rock face Harihara and Naṭarāja figures are carved.

These rock-cut temples reveal a distinctive local tradition partially having a kinship to Toṇḍaimaṇḍalam architectural tradition. To this we may cite the *siṁhapāda* pillars and the iconographic scheme showing Brahmā, Viṣṇu, Caṇḍēśa and Gaṇēśa. Even these reveal local inflexions iconographically. In Pallava temples Gaṇēśa figures only from the time of Rājasiṁha. The manner of representation of *dvārapālas* is also distinctly of Toṇḍaimaṇḍalam style. However the western Āndhra architectural tradition to which this region is a part, is clearly seen in the *nāsikās* crowned by the *kīrttimukhas*, the *citrakhaṇḍa* type of pillars, the *bēki bhairava*, and monolithic nandi as an integral part of the layout. In western Āndhra the *citrakhaṇḍa* type of pillars are introduced only after A.D. 750 as instanced in the west gateway at Almpur, the temples at Bhavanasi Sangam and at Pitikayagulla. So also the *nāsikās* with *kīrttimukha* heads. All the above cited features are lacking in the rock-cut temples at Vijayawada and Undavalli and also in the structural temples. The art of these temples also points out the commingling of Toṇḍaimaṇḍalam and Rēnāṇḍu style. The concurrent developments in the Rēnāṇḍu region of which Bhairavakonda is a part, suggest that the art and architecture though strongly influenced initially by the Toṇḍaimaṇḍalam style, later began to develop absorbing the dominant western Āndhra tradition under the patronage of the Telugu choḷas.

The date of the rock-cut temples can be fixed with the help of inscriptions. A label recording '*Brahmīśvara-Viṣṇu*' found between Temples No. 1 and 2 in Pallava *grantha* characters is ascribed to 8th century. Another inscription on the southern end near Temple 8, records that *Lōkama* the daughter of *Rājapōreri* and granddaughter of *Gōvindapōrēri* caused the erection of the shrine. This is dated to 9th century A.D.[27] The stylistic analysis of the temples suggest that the Cave temples No. 1 and 2 belong to the first half of 8th century A.D. while the rest of the shrines fall during the period from A.D. 750-850.

At Muttukuru, Cuddapah district, a dilapidated shrine built of red sandstone consists of a *garbhagṛha* and a *mukhamaṇḍapa*. The surviving portion exhibits a *mañchabandha* type of plinth and the three jambed doorway decorated with *latāpatra*. An inscription on the door on paleographical grounds, is dated to 8th century A.D.[28]

The temples at Naguru, Veldurti, Ramesvaram, Chilamakuru, Malepadi, Peddamudiyam, etc. have inscriptions of Telugu-Choḷas.

The Agastyēśvara temple at Chilamakuru, Cuddapah district is associated with Vikramāditya Choḷa Mahārāja of 8th century A.D. as the gifts were made to this shrine.[29] This temple on plan has a *mahāmaṇḍapa*, *mukhamaṇḍapa* and a *garbhagṛha* of which the former is certainly a later addition. Mention should be made of the apsidal nature of the *garbhagṛha* externally while the interior is oblong. The *adhiṣṭhāna* consists of an *upāna*, *jagatī*, *padma* and *prati* and recalls the similar types found at Alampur, Kudaveli, etc. The plain walls are terminated by the *kapōta* moulding. The superstructure is not extant. Inside the *mukhamaṇḍapa* the exquisitely carved *citrakhaṇḍa* type pillars, recall the Noḷamba pillars at Hemavati which however are of different idiom and late in date (pl. 39). The Gaṇēśa shrine is apsidal and has an identical *adhiṣṭhāna*, plain wall, prominent *kapōta*, *grīvā* and a *gajapṛṣtha śikhara*.

The Mūlasthānēśvara temple at Ramesvaram, near Proddutur, Cuddapah district is a highly renovated structure showing *mukhamaṇḍapa*, *antarāḷa* and *garbhagṛha*. The *mahāmaṇḍapa* and the *śikhara* are latter additions. In the *adhiṣṭhāna*, *upāna*, *jagatī*, *padma*, *paṭṭikā*, *tripaṭṭakumuda*, *kaṇṭha* and *paṭṭikā* mouldings are used. This is also associated with the Vikramāditya Choḷa inscription.[30]

The Piṭikēśvara temple complex at Pitikayagulla, Prakasam district is associated with the inscription of the Telugu Choḷa chief Kokkili.[31] The Piṭṭikēśvara temple-complex[32] comprise the main shrine with a *mukhamaṇḍapa* and the *garbhagṛha*. The plinth recalls the Proddutur example cited above and the *praṇāla* is set at the *paṭṭikā* moulding. The wall is relieved with pilasters and the *pras-*

tara section comprise of *uttara*, dentil course and heavy *kapōta*. The *phāmsanā* superstructure consists of four layers, each fashioned into *kapōta* like moulding. Seemingly, it had a square *śikhara* which now is shapless. The *maṇḍapa* whose enclosing walls are dilapidated, has *citrakhaṇḍa* type of pillars.

Around this shrine the square, rectangular, apsidal *parivāra* shrines are located. Elevational features are similar except for a few variations. The pilasters are square and have highly seperated *kumbha*, *vīrakaṇṭha* and *pōtikā*; the last is highly elongated, recalling the Bhavanasi Sangam examples. Square *eka tala vimānas*, *gajapṛṣṭhākāra* and *śālākāra vimāṇas* are met with.

These are excellent examples of brick tradition of later part of 8th century A.D. and has kinship with the Rēnāṇḍu architectural tradition.

Among the later temples belonging to 10th century the Paraśurāmēśvara temple at Attirala, Cuddapah district and the Pallīśvaramuḍaya Mahadēva temple, Chittore district are noteworthy. Former represents apsidal tradition showing oblong exterior and apsidal interior. The *pādabandha* type of *adhiṣṭhāna* the wall cantoned with pilasters and the niches topped by the *makaratōraṇas*, *bhūtamālā* in the *prastara* region and the wagonvault superstructure are the features of elevation. The superstructure is profusely decorated with *vidyādharas*, *apsaras* and divinities. This temple is datable to 10th century A.D.

The Pallīśvaramuḍaya Mahādēva temple is an example of *vīmāna* form. It has an identical plinth as above and plain in elevational features. The Durgā temple at Rūpana guḍi, Kurnool district of the same date, is affected in its idiom by the features of Srisaila desa temples. It is an excellent example showing high *upapītha*, *pādabandha* type of *adhiṣṭhāna*, *koṣthapañjaras* and niches on the wall and the *bhūtamālā* in the *prastara* region. The superstructure is ruined except for the first storey. The splendid doorway with carvings of *latāpatra*, *ardharatna*, *latāpātra* and *stambha* is decorated with

luxuriant pattern of foliate creepers, *vyālas* etc. in its jambs and the *bhūtas* in between the jambs and Śaṅkhanidhi and Padma nidhi at the base of the jambs. The *kapōta* lintel and the overdoor with *ādityas* top the door.

The temple of Nāgēśvara at Pushpagiri, Cuddapah district also belong to 10th century A.D. as the Rāṣṭrakūṭa Krishṇa's inscription records the gifts of land to the temple. In most of the elevational features this temple recall Attirala example. The two storeyed *vimāna* has a square *śikhara*.

The Rēnāṇḍu region, on the whole, showed preference to the apsidal layout as the large number of this type are known from Chilamakuru, Attirala, Pottapi, Pitikayagulla, etc. The *upāna, jagatī padma, paṭṭikā prati* combination in the *adhiṣṭhānas* are used till 9th century A.D. which gave way for the *pādabandha* type later. The plain pilastered walls, *bhūtamālā* or *hāṁsamālā* and the square *śikhara* are noteworthy in elevation. Disproportionate elements—the base and the wall are the usual feature.[33]

In the Nōḷambavāḍi a distinctive style of architecture came into existence and the typical examples are known from Hemavati in Anantapur district. The Doḍḍēśvara temple at Hemavati[34] on plan (Fig. 10) consists of a *mukhamaṇḍapa*, an *antarāḷa* and a *garbhagṛha*. The *pratibandha* type of *adhiṣṭhāna* consists *upāna*, *padma*, *jagatī*, *aṣṭāśrakumuda*, *kaṇṭha*, *kampas*, *paṭṭika* and *prati* (Fig. 8). In the wall the *vātāyanas* and the *jālavātāyanas* of small stature are employed and these house trellis and the divinities (pl. 40). This usage is after the early Andhra-Karṇāṭa tradition, whose examples are seen at Pattadakal, Bhavanasi Sangam, Maremunagala and Pratakota. However the *vātāyana* incorporting the images is entirely a Nōḷambāvaḍi innovation. A rhythmic pattern of the wall emerges due to the closely spaced pilasters numbering four. The square pilasters with their prominent elongated capitals lend to the wall a districtive character. In the iconographic aspect also, the Gaṅgā, Yamuna, Brahmā, Viṣṇu and Kārttikeya images recall the conventions of the Cāḷukya-Rāṣṭrakūṭa times in the Andhra-Karṇāṭa region. In the

prastara region the mixed usage of *bhūtas*, *gaṇas*, *haṁsas*, animals, etc. recall the convention of the Nōḷamba temples as seen at Nandi in Karnataka. The superstructure is too lost.

The doorway to the *mukhamaṇḍapa* however is of *pañchaśākhā* variety. The jambs are treated with *latāpatra*, *mithuna*, *vyāla*, *stambha* and *patra*. The figures of Gaṅgā, Yamunā, *dvārapālas*, and the *nidhi*-figures seated on elephants are carved at the base of the jambs. Above the *kapōta*, the overdoor carries *aṣṭamaṅgalas* and Śiva-Naṭarāja. Similar treatment of the doorways is met with in the temples of Śrīśaila dēśa.

The distinguishing feature of the interior is its low roof and the wide expanse of the hall. It is punctuated by four rows of pillars of *citrakhaṇḍa* and *śrīkāra* variety. Dimly lighted dark interior however is noted for its spacious intercolumnation. The *śrikāra* pillar is circular in section and profile and is richly ornamented. Over the shaft the *laśunā*, *tāti*, large *kumbha*, *phalaka* and *pōtikā* are featured. This type of pillar becomes popular in Karṇāṭa as seen in the temples at Kukkanur and the Jain temple at Pattadakal. Demarcation of *antarāḷa* and *mukhamaṇḍapa* is in the device of raised floor of *antarāḷa* and pillars fronting the *antarāḷa*. Inside the *garbhagṛha* a high square *liṅgapīṭha* is found. This temple on stylistic and the epigraphical evidence may be dated to early 10th century A.D.

The Siddhēśvara temple at Hemavati is a *phāṁsanā* structure and had undergone reconstruction. So are the temples like Mallikārjuna, etc.

The *vimāna* type of temples are represented by the Akka-Chellala guḍi. It is a twin shrine datable to late 10th century A.D.

The temples of Nōḷambas outside their capital Hemavati, are not yet identified.

The gateways as found at Hemavati belong to the *Nāgara* tradition *i.e.*, the *pratōḷī* type, lacking superstructure.

The temples at Hemavati and earlier temples in Karṇāṭaka reveal an admixture of the architectural conventions of Karṇāṭa and the

Western Andhra region and has an individuality of its own in the wall as well as in sculpture.

The sculptural art of 9th and 10th centuries in Vēṅgī dēśa is mainly known from Biccavolu, Draksharama, Samarlakota, Vijayawada, Amaravati, Chebrolu, etc. In the temples at Draksharama and Samarlakota the miniature shrine-models[35] contain basreliefs, depicting Mahiṣāsuramardinī, Śiva-Bhikṣāṭana, Dikpālas, Durgā, Gaṇēśa, Kumāra, Vīrabhadra, Śiva-Naṭarāja, Gajāsurasamhāramūrti, *dvārapālas*, sages, etc. (pl. 41). Although the figures are worn out, they look elegant. In the temple proper at Draksharama and Samarlakota the very austere walls on the exterior and the absence of niches contributed to little sculptural carving. The pillars in the *mukhamaṇḍapa* at Draksharama contain reliefs exhibiting Indra, Brahmā, Naṭarāja in *bhujaṅgatrāsa* pose, and Dēvī, Kirātārjuniya and Mrgavyādha themes. The loose panel representing the seven sages probably Atri, Bhṛgu, Kutsa, Vasiṣṭha, Arundhati, Gautama, Kāsyapa and Angīrasa each in a miniature *phāṁsanā* shrine, ranks as an unique example.[36] In view of the literary tradition of *sapta Godavari* with *saptarṣis* this Godavari channels in the periplains named after the sages must have contributed to this sculptural representation. Also noteworthy are the Gaṇēśa and Nandi figures which as in the earlier art phase, exhibit similar features, although the Nandi images become massive.

The Vīrabhadra, Nakkala guḍi, Kanchara guḍi at Biccavolu contain sculptures in the niches and on the superstructures. In the niches of the Vīrabhadra temple, Viṣṇu, Sūrya and Brahmā are fairly preserved. The images in the niches are either made of a single rectangular panel inset in the niche or composed of two blocks as in the case of the Sūrya.[37] The figures stand rigidly. Square face with short and stubby nose, hollow eyes with highly elevated eye brow, pouted lips and pointed chin and short forehead dominate the physiognomy. The open stare and a pleasant smile characterise the figures. The high chest and tubular legs with prominent knee are observed. Viṣṇu is shown with *śaṅkha* and *cakra* in upper hands and

gadā and the lotus in the lower hands. The *kirīṭa*, *hāras*, *vanamālā*, *uttarīya* and *kaṭisūtra* with flowing tassels fashioned into chain like ornament adorn the figure. Thus in ornamentation especially *uttarīya* and *vanamālā*, this image is after the Kaliṅga tradition. Typical Kaliṅga tradition is also noticed in the Sūrya image. Sūrya holding the long lotus shoots in the uplifted hands held almost at the shoulder level and the representation of Aruṇa with the chariot at the pedestal are the characteristic features of the Kaliṅga tradition. In the Nakkula guḍi the Naṭarāja in *catura* pose dancing on *apasmāra*, although defaced, is a good example. Lakulīśa, a worn out figure, is seated on a lotus base in *padmāsana* and keeps his arms in *dharmackrapravartana mudrā*.[38] In the upper arms, Lakulīśa carries *akṣamālā* and the *kapāla* and the club rests on his left shoulder. This iconographic form has parallels in the Kaliṅga tradition as seen at Mukhalingam and Bhubaneswar. The *makaratōraṇa* over the niches are delicately carved like filigree and it is noticed that the arabesques are broad and confine to the upper part of the niche.

The sculptural fragments of 10th century A.D. are preserved in the Mandava-Nārāyaṇa temple at Samarlakot. These represent Rāma, Lakṣmaṇa, Hanumān, Rāvaṇa, Lakshmī-Nārāyaṇa, Vēṇugō-pāla, Garuḍanārāyaṇa, etc.[39] Though an early date is suggested by some scholars, these may not be earlier than 10th century A.D. The heavy beaded ornamentation recalling wood work and the figures completely laden with all sorts of ornaments definitely show a medieval character. The phisiognomy and modelling of these figures have greater affinity to 9-10th century temples at Biccavolu, Draksharama and Samarlakota. For the vigour and folk character the figures of Rāvaṇa and Vēṇugōpāla are best examples.

Contrasted to the above trends the Vijayawada region provides a refreshing contrast in its idiom. Jammidoḍḍi in Vijayawada possessed a temple of 9th century of which now, a few sculptural panels and fragments of pillars are preserved in the Archaeological office at Vijayawada. Among these a panel showing three musicians flanked by two dancers on the sides and atop a Sage is identified by

Sivaramamurti as a theme representing a musical group with *ṛṣī* Mandakarṇi in the *Pañchāpsara* lake.[40] Linear rhythm is registered in graceful curves of the dancers in contrast to the sharp lines and angularities produced by the vigorous movements of the drummers and cymbal players. The graceful tilt of the heads of the dancers and slim and elongated bodies contribute elegance. Another frieze depicting dancers and musicians also is an excellent example. Framed in a rectangular panel, the woman dancer is shown in *catura* pose on the left in contrast to the stillness of the right and figure standing in *tribhaṅga* which perhaps sets the tone and rhythm of the dance. The bracket figures of the pillars reveal a relaxed and easy manner and are distinguished by the precise delineation of features and compact modelling. The chubby faced grinning *bhūtas* in the kneeling position are excellent examples. Some have pleasant expression.

A highly weathered panel of Mahiṣāsuramardinī here, portrays Durgā astride on a lion giving vigorous battle to the demon in human form with the buffalo head. The representation of Mahiṣāsura with his retinue is interesting. Such an elaborate version is found earlier at Mahabalipuram, Pattadakal and Ellora and the occurence of this theme is the only instance in Āndhra dēśa.

A few panels in the Mallēśvara temple at Vijayawada represent musicians and dancers and a Nṛsimha.[41] These belong to Yuddhamalla's period. Especially noteworthy is the representation of Nṛsimha trampling Hiraṇya and fighting with other demons. Hiraṇya's wife is seen with out stretched hands in kneeling posture. An umbrella is shown above Nṛsimha. Thus the whole composition is vigorous and teeming with figures in action. It is a rare and unique representation.

A charming Śiva *gaṇa* preserved upto the shoulder from Vijayawada is delicately carved and highly expressive. An inscribed pillar of 9th century A.D. is embellished with the scenes from Kirātārjunīya. The panels exhibit Śiva, Viṣṇu and Brahmā in the top register; Arjuna doing penance standing on one leg, Kirāta and Kirati, Arjuna shooting of Mūkāsura, Kirāta shooting at Mūkāsura,

in the middle register and below are the Kirāta and Arjuna fight, Śiva revealing himself to Arjuna, and finally Śiva granting the Pāśupatāstra represented as a flaming object. Sivaramamurti has brought out the significance of the panel and suggests that the Bhāravi's *Kirātārjuniyam* was followed by the sculptor.[42]

The Kurnool and Mahabubnagar districts from later part of 8th century to 10th century A.D. by and large produced a number of images in round and the tradition of carving bas-reliefs as in the early phase was not favoured. This is due to the change in the stone in the temple construction. For carving figures or ornamental work the red sandstone was alone favoured.

The earliest dated examples in bas-relief come from Alampur in the west-*pratolī*. Its ceiling is embellished with the panels of Viṣṇu, Brahmā and Śiva as Andhakāsura. Continuity of the iconographic tradition of the early phase is observed in these images. The sculptures are in thinner idiom and show generalised carving of drapery and ornaments. Facial physiognomy shows the broad temple, narrow jaw region, high cheekbones, long noses and deeply set sockets with protruding eyes. These have open stare and hollow look which impart other worldliness. The dry and rough finish mark the sculptures. This gateway is dated to A.D. 780.

For the images in round and bas-reliefs the Rūpāla Saṅgamēśvara and the Bhujaṅgēśvara temples at Bhavanasi Sangam provide the best examples which are coveal in date to the Alampur's west-*pratōlī*. The sculptures of the Rūpāla Saṅgamēśvara temple are consistent in style. The figures have youthful and ebullient faces. The strong contrapposto of the poses, though reminiscent of Alampur, is derived from the art of Saṅgamēśvara temple at Kudaveli. So also the smooth rendering of the surfaces that suggest fleshiness is also observed in some sculptures. Also the dryness of carving and the rough finish of the surfaces are noticeable in the Rūpāla Saṅgamēśvara and Bhujaṅgēśvara.

While the sculptures like the Gaṅgā, Yamuna, Śiva, Śiva-Naṭa-rāja, Śiva-Tripurāntaka, *Vidyādhāras*, *Dikpālas*, Yōga-Dakshiṇā

mūrti, Śiva as *Yōgi* on this temple have examples in the earlier phase, the Manmatha here is introduced for the first time.[43] Manmatha stands in graceful *tribhaṅga* pose and holds sugar cane in his left and an arrow in the right uplifted hand. The graceful stance, the tilt of the head on to its right and a radiant full face enhance the beauty of the figure. The sparse ornamentation of bejewelled *kirīṭa*, *kuṇḍalas*, *hāra*, *yajñopavīta*, short undergarment and the *kaṭisūtra* are remarkable for the simplicity and precise carving. Among the Naṭarāja images, the eight armed Śiva in *catura* pose in an example of virility and elegance. The elongation of the body and the graceful bends of the limbs reveal an exaggeration, like the similar examples at Kudaveli, Noteworthy is the absence of *apasmāra*, a feature common in the early Naṭarāja icons in this region. Besides depicting the usual emblems, the representation of *tripataka* held in the upper arms in the form of a coiled rope is interesting as it appears earlier in the Rāvaṇa-phaḍi at Aihole.

The image of Śiva as Ardhanārīśvara is a graceful *tribhaṅga* posture. In the left portion the god is shown as Umā holding *nīlōtpala* in the upper arm while the lower arm is in the *katyāvalambita* pose. The breast is shown. In the right half Śiva carries *paraśu* in the upper arm while the lower arm is held in *abhayamudrā*. The ornaments and dress are shown in appropriate manner befitting Śiva and Umā. Noteworthy is the absence of Nandi. Harihara is another elegant figure standing in *samabhaṅga* posture. While the right arms carry serpent and in the *abhaya* pose the left lower arm holds *śaṅkha* and the lower arm is in the *katyāvalambita* pose. The combination of *jatā* and *kirīṭamukuta*, *sarpa* and *makara kuṇḍalas*, *hāra*, *yajñopavīta*, *sarpa kēyūra* and *maṇibandha*, *kēyūra* elaborately fashioned *katisūtra* with central tassel and flowing bands in front of the thighs are appropriately set for the Hari and Hara parts of the figure. The serene grace and the virile body show perfect modelling.

The ceiling panel depicting eight handed Śiva in *catura* pose accompanied by the *Cāmuṇḍī* on his right dancing in *catura* pose reveals the vigorous and frenzied character. Pārvatī with Skanda is

shown on left and on either end of these are the Viṣṇu and Brahmā in *anjalimudrā*. Above the carved *vidyādharas* in floating movement. In all the Naṭarāja images the absence of *apasmāra* is noteworthy.

The Śiva temple at Bandatandrapadu has Gaṇēśa, Durgā and Kārttikeya figures which shares the stylistic features noticed at Bhavanasi Sangam.[44] Although these are badly weathered they are graceful. In the Mahiṣāsuramardinī image the *asura* is represented in bull form and the absence of lion is noteworthy.

The splendid example of *makaratōraṇa* lintel in a temple at Gudem recalls to a large extent the *tōraṇas* in the Rūpāla Saṅgamēśvara temple. The *makara* with *gaṇa* rider at either end of the lintel has an exquisitely carved tail in rich arabesques. The *tōraṇa* arch is fashioned into a series of volutes with *gaṇa* figure and in the centre a figure of Gajalakṣmī adorns.

A loose image of Gaṇēśa seated on the *padmapīṭha* kept in the *antaṛāḷa* of the Siddappa guḍi at Siddhesvaram belong to 8th century A.D. It strongly resembles the Gaṇēśa from Rūpāla Saṅgamēśvara. He carries *mōdaka*, *pāśa*, *ankuśa* and *sarpa* in his hands. Adorned with a short *kirīṭa*, *mukta hāras*, *mukta kēyūras*, *valayas*, *mukta yajñopavīta*, *sarpa udarabandha* and *mukta nūpuras*, Gaṇēśa reveal plasticity in its modelling. The mouse is absent.

The Nāgēśvara temple at Pratakota has carvings on the pillars representing Mahiṣāsuramardinī, Trivikrama, Liṅgōdbhava mūrti etc. and on the ceiling *aṣta dikpālas* and Śiva-Naṭarāja in *catura* pose accompanied by Gaṇēśa are featured.

The Mokshēśvara temple at Pratakota has also richly carved pillars depicting Kṛṣṇa as Gōvardhana, Kāḷiyamardana, Śiva-Naṭarāja, Śiva as Kalyāṇasundaramūrti, Viṣṇu-Anantaśāyi, etc. The life size figures of *nidhi* figures are excellent examples. Loose sculptures of Śiva-Naṭarāja of eight and four handed variety in *catura* pose are also noteworthy. In the Mahiṣāsuramardinī panels the representation of *asura* in animal form is adhered to while in the sculpture in round, the *Mahiṣāsura* is represented in human form.

In the Site Museum, Alampur a number of images are preserved. The sculptures of ninth century are as follows : Śiva-Naṭarāja (ASM 5), Durgā (ASM 6), Viṣṇu (ASM 13, 16, 89), Mahiṣāsuramardinī (ASM 34, 40, 67), Brahmā (ASM 36), Umāmahēśvara (ASM 43), ceiling slab showing Śiva-Naṭarāja and Agni (ASM 44), Saptamātṛkas (ASM 66) and Sūrya (ASM 65).[45]

These are mostly in Red Sandstone. The physiognomical form is characterised by stoic nature and the torsos are invariably shown with broad tapering shoulders, heavy chest, an elevated navel and tubular legs showing no distinction of the knee. The faces are generally oval, broad at the temple and narrows from the jaw region. The eye brows are thickly set and are highly arched. Deeply set eyes, protruding eyes, broad nose are other features. An indrawn expression is discernable and the lack of smile is noteworthy. The sculpture exhibit roundness of limbs and abruptly drawn contours. The figures have certain rigidity in their stance. Sparse ornamentation is markedly seen. The composition of the Mahiṣāsuramardinī or Śiva-Naṭarāja exhibit no rhythmic sequence. The short proportions, exaggagerated positioning of the legs widely apart coupled with the disjointed grouping of arms are mostly observed and make these as of lesser quality.

An interesting iconographic feature is Durgā standing on the severed head of the buffalo. This is after the southern tradition as seen in the Pallava and Choḷa examples.

Among the sculptures belonging to the 10th century A.D. mention should be made of Umāmahēśvara (ASM 10,18,41), Śiva-Naṭarāja (ASM 19), Kārttikeya and Valli (ASM 22), Mahiṣāsuramardinī (ASM 28,82,88) in the Site Museum, Alampur.[46] The form of tenth century sculpture reveals invariably square faces, high arching eye brows, wide open eyes, long pointed noses, heavy pouting lips, heavy shoulders and tubular torso accentuating the 'S' curve. The full and flush faces are endowed with a beaming smile. The supple limbs and generalised carving characterise the figures. Pronounced ornamentation in large volume and the drapery shown in linear

striations and multiple folds are observed. Especially the beaded *hāras*, *hāras* with pendants, strands falling on to the sides from *yajñopavīta* are noteworthy.

Śiva-Naṭarāja from Papanasi now in the Site Museum, Alampur[46a] gracefully dances in *catura* pose on the *apasmāra puruṣa*. The eight handed god holds a *paraśu* in his right lower hand while the other arm is held in front in *pravarita* pose. The other right arms carry a *pātra* and a *ḍamaru*. The left lower hand holds *triśūla* and the other arm is held in the *lōlahasta* pose. The left upper arms carry a snake and *agni*. The god wears a tall *jatāmukuṭa* bejewelled with a diadem and *muktāhāras*. The third eye is present. The *sarpa* and *cakrakuṇḍalas*, an *ekāvali*, a three banded beaded *hāra*, a three stranded *yajñopavīta* from which a tassel falls straight on to the left of the body, a large three banded *kēyūra* and *kaṇkanas* adorn the figure. The *Kativastra* is very short and is made up of several billowing folds that flow across the thighs in circular motion. A large sized *nūpura* clings to the feet. A beaming corpulent figure plays the flute and a drummer plays on the vertically placed drums. The *apasmāra* is a corrugated figure with a beaming facial expression. Short proportions, and the broadened motion of the legs impart crampedness.

The Mahiṣāsuramardinī figures portray the vigorous attack by the demon and the relaxed attitude of the goddess. The full form of *asura* in human form holding the weapons is noteworthy.

The portrait figures of pontiffs are also met with. The figure of *Vyālasiṁha* in the Bāla-Brahmā temple, and the standing figure of a sage (ASM 39) and a seated image (ASM 116) are interesting examples.[47] The standing image of the sage is shown carrying *akṣamālā* in the right hand held in *vyākhyānamudrā* and in the left hand a *kamaṇḍalu*. He wears a *jatābhāra* and a large *padma* adorns the centre of the matted hair. He is shown with a long beard. He is adorned with *kuṇḍalas*, *yajñopavīta* and a short *kaṭivastra*.

The cult image of headless nude goddess—Āditi Uttānapāda was popular as in the earlier periods and the examples are noted from Pratakota, Vellala, Alampur, Kudaveli, etc.[48]

The Sapādalakṣa region comprising the present day Nizamabad, Karimnagar districts had a distinctive art idiom. Little is known about the temples of this period. The bas-reliefs and the sculpture in round in the Bhīmēśvara temple at Vemulavada are significant. The Mahiṣāsuramardinī, in the north wall of Bhīmēśvara temple is the only example *in situ*. The goddess is eight armed and is shown trampling the *asura*. She holds in the uplifted right hands the *śaṅkha*, *khēṭaka*, *śūla* and *khaḍga* while the left hand carries *pāśa* and the rest of the arms are broken. Noteworthy is the absence of lion and the human form of the *aśura*. Slender physiognomy and the tight modelling are evident. The virile action of the combat is well represented by the twist of the body, tilt of the head and grouping of the arms. The oval face with delicate features has a withdrawn expression.

From Gollathaguḍi, Alvanipalli, the seated headless image of *tīrthankara* is an excellent example.[49] Slender and virile figure has a strong and high chest and broad shoulders. Elongate torso, thus, expresses the volition of the nimbate figure. The *jina* images from Vemulavada, Patancheru, Bodhan etc. are worth mentioning.[50] Most figures reveal slightly heavy forms, and squarish faces with a radiant expression. A bronze of Pārśvanātha from Vellala, Sangareddy district is an exquisite one revealing the same features.

The art of Rēnāṇḍu region reveals a distinctive idiom. The earliest instance of eighth century carving in stone comes from the Chennakēśava temple at Muttukuru. The doorway remnants showing the creeper ornament exhibit shallow carving and sinuous flow of the meandering creeper. The *dvārapāla* figures at the base recall the Peddamudiyam plaque. It reveals pole like figures, bow like torso, the rotoundity of the volume especially in the chest region and the hips. Most of the figures have an elongated oval face. The flat modelling, linear accent of the carving and the soft and fleshy

terracota feel are noticed. These features evident in the Peddamudiyam and Muttukuru also are seen in the Saptamāṭṛka panel from Ramesvaram. This panel of 8th century A.D. shows Śiva as Vīrabhadra, Māhēśvari, Vaiṣṇavī, Kaumārī, Brāhmaṇī, Indrāṇī and Cāmuṇḍā. The sculpture in the rock-cut temples at Bhairava konda reveal influences from Toṇḍaimaṇḍalam and Śrīśaila dēśa.[51] The early phase, datable to the later half of 8th century A.D. in its sculpture of Brahmā, Viṣṇu, *dvārapālas*, Caṇḍēśa and Gaṇēśa, is characterised by heavy physiognomy, flat modelling, linear accent of the carving, high curved ends of the shoulders and rigid frontality. Besides these features the mannerisms of Toṇḍaimaṇḍalam style are markedly seen. The Pallava manner as Harle puts it—the 'Schematic emphasis' is noticeable in the figures of Viṣṇu and Brahmā. So also the *abhayamudrā*, fashioned as the palm turned to side, the manner in whicn the *śaṅkha* and *cakra* are held with fingertips, high crowns, horned *dvārapālas* and their stance reflect the Toṇḍaimaṇḍalam art style.

The *dvārapāla* is shown standing with the right leg planted firmly on the ground while the left leg is bent and placed behind, on toes. He places his right hand on the *gadā* and the left arm rests on the right arm. The slight thrust of the figure to right and gentle flexion of the body make the figure elegant. The wide and billowy *jaṭābhāra* is parted at the centre and falls on either side. Large sized *taṭānka cakra* adorn the ears and a large beaded necklace, plain *kēyūra*, and *kaṅkaṇa* are the other ornaments. The short undergarment with a large central knob and a pleat below going across the thighs reveal the distinctive mannerism. The squarish face is characterised by short forehead, high arching eye brows, large protruding eyes, long pointed nose, wide pouting lips and pointed chin. The puffy face has a pleasant expression. In terms of modelling the curved ends of the broad shoulders, high chest region and the gentle curve of the abdomen are noteworthy. Another interesting figure, an uncommon icon, in Āndhra dēśa is the Caṇḍēśa. The chubby faced god sits majestically in the *vīrāsana* pose holding

pāśa in the uplifted right hand while the left arm is placed on the thigh. The round flushy face has youthful charm and withdrawn expression. Physiognomically the high elevated short forehead, rather sunken eye region with protruding eyes, long nose and wide pouting lips characterise the face. The roundly modelled hour-glass shaped torso, is vigorous though heavy arms are weakly rendered. Particular mention should be made of the roundly fashioned headgear —a feature perhaps peculiar to this idiom.

Śiva-Naṭarāja and Harihara are excellent examples. The eight armed Naṭarāja is without *apasmāra* and dances in *catura* pose. Compositionally the diagonal thrust of the body and emphasis of the outstreched arm that continues the movement to the farthest limit of the frame are balanced by the gracefully flowing rhythm of the movement of left leg. The firmly planted right leg accentuates the vertical movement which is picked up by the group of arms above, which are mostly held aloft. The slight upward tilt of the face, the thrust of the chest, the swiftly flowing contour of the body and the abandon of the arms invest this figure with elegance. The tightly modelled slender limbs have smooth surfaces. The face is suffused with a smile and reveals a serene composure. A short *jaṭāmukuṭa* adorns the head. Harihara stands in the *sāmābhaṅga* pose rather rigidly and is four handed. It is interesting to note that the *abhaya hastā* is held in typical Pallava manner and so is the *śaṅkha* and *cakra*. The heavy *mukuṭa* and deer head knot however are mostly seen in the Andhra and Karṇāṭa traditions.

The sculptures in round of Jaina Pantheon are known from Danavulapadu. Images of Pārśvanatha, Padmāvati, headless goddess, Camukh with an inscription of Rāṣṭrakūṭa Indra are examples of 10th century A.D.[52] The sculptural form reveals short squarish face, heavy shoulders, high chest and elongated torso. In particular the treatment of the eyes is characterstic which shows high arching eye brow and elongated pupils. This feature strongly recalls the sculptures and paintings at Ellora.

The Agastyēśvara temple at Chilamakuru has rich and varied carvings on the pillars.[53] Representations of Śiva-Dakṣiṇamūrti, Manmatha, Śiva-Naṭarāja and Purāṇic themes are of great interest. In these the stoic figures with columnar torso are met with. The cube is decorated with the *kīrttimukha* at the centre and the Śaṅkhanidhi and Padmanidhi above framed in convolving creepers and arabesques and with pearl festoons at the bottom of the cube. This decorative pattern is strongly reminiscent of the Nōḷamba pillars in Hemavati.

The Agastyēśvara temple at Attirala[54] in its iconographic tradition is influenced by the southern tradition especially of the Choḷamaṇḍala while its art is related to the idiom as noted in the sculptures of Chilamakuru and Danavulapadu. In the superstructure of Agastyēśvara temple the sculptures of Śiva, Umāmahēśvara, Śiva-Dakṣiṇāmūrti, etc. are excellent examples (Pl. 42). The presence of *apasmāra* in the Dakṣiṇāmūrti image is noteworthy.

The Nōḷambavāḍi art in the region of Andhra Pradesh is mainly known from the temples at Hemavati. The sculptures are elegant and carry delicately carved ornaments. Most of the figures have slender and elongated bodies. By and large the squarish facial form is seen but the oval facial form is occasionally encountered. In the facial physiognomy the large forehead remains a constant feature. Other traits are the highly arched eye brows, half cheeks, pointed chin and long noses. Columnar torso and highly drooping short shoulders characterise the figures. Highly vigorous and robust forms are also cccasionally found. Roundly modelled limbs imbued with dynamic torsion are typical to this art. The intimate tenderness, the youthful charm and freshness seen in the Nōḷambavāḍi art bestow unique quality and is distinguished among the art styles.

Sculpture in round confines mostly to the niches, the doorways and the sanctum while the reliefs adorn pillars and the ceilings. Exquisite sculptures are found in the niches of the Doḍḍēśvara temple at Hemavati. Among the sculptures of Gaṅgā, Yamunā, Brahmā,

Viṣṇu and Kārttikeya, deserve special mention. The goddess stands on the *makara* with her left leg bent and resting on the toes behind the right leg. Her right hand is tucked at the hip while the slightly outstretched left hand holds the pot frontally. The strong contrapposto of the figure, the emphatically outlined contours of the body, filigree type of ornaments, smoothly rendered surfaces of the body and realistic portrayal of the garment make it an elegant one. The background that harbours strong shadows emphasize the play of light and shade on the image which superbly enlivens the plastic quality. The dreamy expression on the radiant face is due to the half closed eyes and a slight smile. Compositionally the figure enframed in a narrow and tall *vātāyana* is balanced by virtue of its slightly arching right arm tucked at the hip while the left arm is held straight and in tune with the flexions of the body and the head is graciously tilted to the right.

In the Nōḷambavāḍi art the Umāmahēśvara form is frequently met with. The numerous examples from Hemavati and other centres attest the popularity of this iconographic form. An exquisite example of Umāmahēśvara, now in the Government Museum, Madras, reveals grace and poise (pl. 43). It is inscribed in the characters of 10th century A.D. recording that a certain Pasanabbe was the donor. The stele has a semi-circular background and embellished with beaded border. Śiva is seated in *vīrāsana* majestically. He carries in his upper arms *triśūla* and *sarpa* and the object held in the right hand is broken while the left arm encircles the waist of Umā. The slightly tilted head is adorned with a tall *jaṭāmukuṭa* embellished with a diadem, pearl strands fashioned into a rope and single and multiple beaded ornaments touching the forehead. The strands of the *jaṭā* are shown gliding over the shoulders. Third eye is present and the *kuṇḍalas* are elaborately carved. The *hāras* on the neck and chest region emerge prominently by virtue of the large beaded single *hāra* followed by a two stranded *hāra* comprising of diamonds and pearl-strings flowing in circular fashion. The *yajñopavīta* is three stranded and broad with four rosettes from which flow the strands of diamond

studded *yajñopavīta*. The *udarabandha* is also similarly fashioned. The stoic figure reveals flowing contours. Charming square face is endowed with dreamy expression and a slight smile. Umā is shown thrusting her body to the right leaning on Śiva with her right leg folded while the left leg is bent and turned to its side. This posture recalls the Vākāṭaka tradition that continued through the centuries in the art style of Karṇāṭa region. Umā holds *nīlotpala* in her left uplifted hand while the right arm rests on the thigh of Śiva. Umā's headdress is equally rich, bedecked with pearl strands drawn backwards while the forepart has curly ringlets of hair. She is adorned with variety of beaded necklaces among which one glides along the breasts. She has a dreamy and distant look. Slender and yet firm bodied figure is an image of elegance and sophistication.

Śiva-Naṭarāja is another favourite representation that recurs in most of the temples of Nōḷambas. In these invariably the *apasmāra* and the Śiva in *catura* pose are invariably seen. An example of Naṭarāja dancing in *prstha svastika* is noteworthy. Mostly the ceiling slabs depict Śiva-Naṭarāja in *dikpāla* grid. Sculptures of Kāḷi and saptamāṭṛkas are also found and the former is a splendid example. The Nandi images from Hemavati are regarded as masterpieces of its kind. At Veldurti also an exquisitely carved Nandi is encountered. The *vātāyanas* are endowed with rich arabesques and lively patterns and the best examples comes from Hemavati. Noteworthy is the carving of Śaṅkhanidhi and Padmanidhi at the base of the framing posts. The doorways are also splendid examples of sculptural work though at times it approximates to wood work as it does in the doorway of the Mallikārjuna temple. In general the Nōḷambavāḍi art imbibes the features of Krishna-Tungabhadra region's art and partakes of the tradition of Karṇāṭa and yet remains individualistic.

Buddhist sculpture continued to be produced at the chief centres like Amaravati, Guntupalli, Jaggayyapetta, Sankaram, Salihundam, etc. The tantric form of Buddhism known as *Vajrāyana* had gained popularity. Early sculpture of 7th century A.D. reveals the continuity of the *Mahāyāna* Buddhism. The Buddha image with an

inscription mentioning Candraprabha, the disciple's disciple of Nāgārjunācārya in the characters of 7th century A.D. from Jaggyyapetta is noteworthy.[56] Another example from Gummadidurru bearing an inscription of 7th century A.D. records the dedication of the Buddha image by a monk called Rāhula.[57] This is now preserved in the Site Museum, Amaravati. Standing under a canopy, the Buddha is shown with the *sanghāti* covering both the shoulders and holding the ends of the robe in his uplifted left hand. The right hand is in *varada-mudrā*. Certain rigidity and generalised modelling are evident although the face has a pleasant expression. Above the canopy a seated Buddha sheltered by the *naga* is carved.

The excavations at Salihundam and Amaravati have yielded shrines of *Vajrāyana* affliation. The Mārīcī temple foundations are unearthed at Salihundam and the finds include sculptures of Mārīcī, Bodhisattva, Avalōkitēśvara, Buddha in *bhumisparśamudrā*, seated Buddha, Tārā and Sīta Tārā.[58] These are dated to 9-10th centuries A.D. At Amaravati a large sized brick structure with niches on the walls and a shrine-chamber enshrining the image of Jambhala have been unearthed.[59] From this site the sculptures represent Buddha, Maitreya, Buddha and Padmapāṇi, Buddha with Maitreya and Padmapāṇi, Heruka, Syāma Tārā, Ugra Tārā and are dated to 9th and 10th centuries A.D.[60] Amaravati also yielded Bodhisattva Cunda of 9th century A.D. in earlier excavations. Among these images the headless figure of Syāma Tāra of *Khadiravaṇi* class is an excellent example.

The British Museum, London, in its collection, has Mañjuśrī Bodhisattva, Avalōkitēśvara and Bodhisattva Vajrapāṇi. These are dated to 8th century A.D.[61]

Sankaram yielded an image of Hāritī of 8th century A.D. This site fell into the hands of the Saivaites and the Buddhist rock-cut temple facades include Gaṇēśa and Śiva under its influence. Ramatirtham was appropriated by the Jains and the images of *tīrthaṇkaras* datable to 8-9th centuries found there heralds the supremacy of the jains.

Guntupalli also had a prolonged existence as a Buddhist centre. A bronze image of Bodhisattva Padmapāṇi is datable to 10-11th centuries A.D. The inscription on the lotus base reads *Yēdharma hētu prabhavaḥ*.[62]

FOOTNOTES

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38. *Ibid.*, pl. XIXc.
39. *Ibid.*, pl. IX and X.
40. *Ibid.*, pl. XI b.
41. *Ibid.*, pl. XIII.
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44. Odile Divakaran. *op. cit.*, Figs. 49-50.
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MEDIEVAL TEMPLES

THE Kākatīyas were minor chiefs and their activity in the 9-10th centuries was centred in Kurravāḍi region, the present Mahabubabad taluk of Warangal district.[1] With the fall of the Rāṣṭrakūṭas, the entire Teliṅgāṇa region came under the hegemony of the Cāḷukyas of Kalyāṇi and the Kākatīyas served the latter as loyal subordinate chiefs. The Kākatīyas rulers like Garuḍa Bēta I (A.D. 995-1052) and Prōla I (A.D. 1053-75) emerged powerful and the latter obtained *Anumakonḍa viṣaya* as a permanent fief from Trailōkyamalladēva. It was during Bēta II rule (A.D. 1075-1108) the Kākatīyas acquired Sabbimaṇḍala. Durgarāja was succeeded by Prōla II (A.D. 1117-1157). They remained loyal to Cāḷukya Jagadēkamalla, by quelling the revolt of Kumāra Tailapa, the Cāḷukyan prince of Kandur aided by many other local chiefs. Prōla, thus emerged as a powerful chieftain.

The emergence of Kākatīyas as independent sovereign kings from the rule of Rudradēva (A.D. 1156-1195) is indicated in the inscription at Thousand pillar temple, Hanumakonda. His military exploits brought the entire Teliṅgāṇa temple region, extending from the neighbourhood of Kalyāṇi to the sea in the east and from Godavari in the north to the Śrīśailam in the south under the Kākatīya rule. A significant event during his rule is the foundation of the new capital Orumgallu-Warangal. The successor Mahadēva (A.D. 1195-1198-9) had a short rule and met his end in an invansion over the Sēuṇas. Though his son Gaṇapati was taken captive, he was set free by the Sēuṇa king Jaitugi. Gaṇapati (A.D. 1199-1262)

regnal period was notable for many achievements. The conquest of Coastal Andhra comprising Velanāḍu and Karmarāṣṭra by 1209 and the campaigns into the Choḷa country and Kaliṅga firmly established the Kākatīyas as supreme masters. His expeditions in Rāyalaseema over the Telugu Choḷa kings of Nellore and the Vaidumbas were successful and Gaṅgaya-Sāhiṇi the commander of Gaṇapati, was conferred the region of Mārājavāḍi, *i.e.* parts of Cuddapah and Chittoor districts. Sēuṇa princes and commanders were given service in the Kākatīya polity and there existed friendly relations between the Sēuṇas and the Kākatīyas. It was during his reign that the change of capital was effected and the mud and stone fortifications were built. Rudramadēvi (A.D. 1262-1289) the successor, could not wield authority effectively and as a result there was no trace of Kākatīya authority over Vēṅgī *maṇḍala* between A.D. 1262—1278-79 and the Pāṇḍyan invasions unsettled the Kākatīya power. From the north Sēuṇa king Mahadēva attacked the Kākatīya capital but was unsuccessful. The revolts of Ambadēva and the Pāṇḍyan invasions led to the instabīlity of the Kākatīya power which ultimately caused the death of Rudramadēvi in A.D. 1289 in the battle against Ambadēva. Pratāparudra's (A.D. 1289-1323) rule witnessed a series of expeditions to consolidate the Kākatīya power. And this cause remained incomplete for the Muslim invasion under Ala-Ud-din in A.D. 1303 had threatened the very existence of the Kākatīya capital. Later in another Muslim expedition under Ulugh Khan, Pratāparudra unable to defend, surrendered and he died as a captive while being taken to Delhi. Thus ended the Kākatīya rule over entire Āndhra dēśa.

The religious scene of Āndhra dēśa[2] from about A.D. 1000 to the mid-14th century A.D. was momentous as in the contiguous province, Karṇāṭa. The growth of *Kālamukha* sect of Śaivism, as noted in the preceding age, was unabated and numerous references are found to *Kālamukha* centres, and some more important ones come from Draksharama, Amaravati, Vijayawada, Nadendla, Tumbalam, Mallesvaram, Alampur, Sivapuram, Srisailam, Pushpagiri, and Sivapura-Hanumakonda. However, the *Vīra Śaivism* which

had a phenomenal success in Karṇāṭa could not make inroads in the well-knit *Kālamukha* temple establishments. There is not even an inscriptional reference to *Vīra Śaivism.* But the impact of Basava's teachings was felt and the docetician Mallikārjuna Panḍitārādhya initiated the *Ārādhya* cult which did not give up Vedic Brahmanical practices. Mallikārjuna hailed from Draksharama and he was responsible for spearheading the attacks on Buddhists in Chandole. Srisailam was regarded as the prime centre for Vīrasaivaites of Karṇāṭa. Numerous epigraphical and literary references are found to a class of zealous devotees like *Vīrabhadras*, *Mailārabhaṭas*, and *Vīramuṣṭis* who sacrificed themselves by the head offering to attain *Śiva-Sāyujva.* Numerous *vīragals* depicting head offering are found all over Āndhra dēśa. To the *Kāpālika* adherents Srisailam was the principal seat and the main deity they worshipped was Bhairava. It is because of *Vīrabhadras*, *Mailārabhaṭas* and *Vīramuṣṭis* whose cult practices are akin to the *Kāpālikas*, the worship of Bhairava became prominent and temples during this age had Vīrabhadra and Bhairava shrines.

The adherants of *Siddhas* had their centres at Srisailam, Tripurantakam, Alampur and this cult grew in stature during the Kākatīya times.

But it was the Gōḷakimaṭha under the patronage of Gaṇapati firmly established a nexus between the *Matha* and royalty. Viśvēśvara Śiva was the pontiff who initiated Gaṇapati into *Śivadīkṣa.* The latter rose to great prominence and a net work of Gōḷaki *maṭhas* were set up at Srisailam, Malkapuram, Tadikalapudi, Tripurantakam, Mandaram, Pushpagiri, and it is said that the influence of the *maṭha* extended over three lakh villages. The migration of *Śaivācāryas* belonging to the Gōḷaki *maṭha* from Madhya dēśa and Bengal to the Āndhra dēśa is noteworthy.

Vaiṣṇavism was slowly gaining foothold from A.D. 1000 on and Rāmānuja's activity contributed to the spread of Śrīvaiṣṇava sect in Āndhra dēśa. Bapatla, Tirupati, Tiruchanur, Nandalur, Pushpagiri, Ryali, Nellore, Ahobilam, Macherla, Srikurmam, Simhachalam,

Maktala, Lingagiri, Burugadda, etc. are its notable centres. The *Dvaita* system propagated by Madhvācārya made an impact in Āndhra dēśa and the famous centre of Srikurmam was associated with Narahari Tīrtha during 13th century whose influence was instrumental in the growth of Vaiṣṇavism in the Kaliṅga region.

The Śakti cult was flourishing and Srisailam continued to be its principal centre. It was during this age that Alampur attained importance as a seat of Sakti cult and Jōgulāmba became popular. Other important centres were Tripurantakam, Vijayawada, Pithapur, Chandalur, Nandavaram, etc. Many local cults came into prominence during this age. The cults of Gaṅgamma, Kākatī, Irukālamma, Ellamma, etc., are worth mentioning as they are associated with the communities like Gollas, Yadavas, Kuruvas, etc.

Jainism was in a flourishing state although Buddhism eclipsed by now. In the Teliṅgāṇa region, Vemulavada, Kurkyala, Sanigaram, Koratla, Hanumakonda, Warangal, Kollipaka, Patancheru, Gangapuram, Vemula, Ujjili, Pudur, Repaka, Banajipet, Bairanapalli, Bekkalu, Govindapuram, Mattewada, Chippagiri, Amarapuram, Danavulapadu, Gangapuram from Rāyalasīma region and in the Coastal Āndhra region, Krishnapatnam, Nellore, Vellimalai, Vijayawada, Ramatirtham, etc., have yielded Jaina sculpture and inscriptions.

To the craft organization of the Kākatīya period mention should be made of the *Pañchanamvāru*. It is a craft guild constituting the goldsmiths, blacksmiths, carpenters, braziers and stonecutters. They claim a legandary origin from Viśvakarma, the progenitor of architects and organized themselves into 74 regional units, like *Dēśa*, *Sīma*, *Vāḍi* and *Rājya*. It is interesting to note that they had their own deities named after the implements of their craft like Akkasāli, Kamthēśvara. Most of the architects' and artists' names end in *Oju*. Pusana son of Betoja from Nandikandi, Gundoju from Bekkalu; Navaju, Tippoju, Mavoju, Halapoju from Macherla etc., are known from the inscriptions.

In the economy of this period the organization of functional groups of the society as viable economic institutions is a significant

development.[3] Notable is the merchant guild of Pekkamdru which consisted of different social groups like Kummaris, Bōyas, Reḍḍis, Nāyuḍus, etc. They trade in different kinds of agricultural and other commodities and had a well-knit regional network centring around *Nāḍu* and supported the religious centres like Alampur, Tripurantakam, Draksharamam, Krishnapatnam. Peddaganjam, Warangal, Vijayawada, etc. The merchant guilds always held their meetings in the temples and called themselves *Māhēśvaras*. Another guild called Nakaramu existed in all important towns and cities and the chief city was Penukonda. Many temples owed their origin to the munificence of this guild and the deity is always referred to as Nakarēśvara or Nagarēśvara. The guild known as Kampulu—comprising cultivators had its connections with the *Cittramēḷi* organisation of Tamilnad and it was predominant in the Nellore, Cuddapah, Chittoor districts. They received villages as gifts from the rulers and they in turn supported the temple establishments. The Raṅganāyaka temple inscriptions from Nellore offer a good picture of the activity of *Chittramēḷi* organization. The *Mahājanulu* often figure in the records of this period and seem to be a Brahmin *vaidiki* sect organization solely devoted to Vedic practices. Involvement of *Mahājanulu* in the erection and maintenance of temples also deserve mention. Thus the corporate activity during this age centred round the temple which by now became wealthy, owning villages, lands, gardens, market places and recipient of several kinds of gifts. This, in turn, created avenues to the employment of artisans, cultivators, Vedic scholars, physicians, musicians, *dēvadāsis*, etc. Inscriptions from Pushpagiri, Tirupati, etc. provide the investment and the nature of development activity in the field of agriculture and industry. The age of Kākatīyas witnessed the establishment of several villages especially in Teliṅgāṇa and Rāyalaseema regions and as a sequel many temples were erected. When it is a royal foundation or a prestigious one of the merchant guild, the temple acquired monumentality and exhibited perfect carvings. Otherwise the temples look ordinary and folkish in character.

Teliṅgāna Style

Among the regional temple styles of Andhra Pradesh in the medieval times, the Teliṅgāṇa style is the most distinguished one for this style covered the entire modern Teliṅgāṇa region and its extensions are seen in the Coastal Andhra and Rāyalaseema regions. This style as distinctive expression, is evidenced from the beginning of 11th century A.D. coinciding with the rise of Kākatīya dynasty and their overlords, the Kalyāṇi Cāḷukyas. An analysis of its formal as well as decorative features in the early stage of style's development would reveal how the style had emerged suddenly and almost having no connection with the earlier styles in the Teliṅgāṇa region, especially in architectural features. This can be explained by the fact that the Kalyāṇi Cāḷukyan control of this region having their provincial capitals at Pottalakere and Kollipaka made their presence felt in strong manner and also by the influx of artists and architects from Karṇāṭa region. The early phase of Teliṅgāṇa architectural style begins from *c.* 1000 to 1163; the terminal date being the erection of the Thousand-pillared temple at Hanumakonda by Rudradēva which represents the typical Kākatīya temple.[4]

In the Warangal region the temples at Ainole and Punnole are very modest and plain structures. An inscription of Western Cāḷukyan king dated A.D. 1017 is associated with the temple at Punnole. This has an open *maṇḍapa*, an *antarāḷa* and a *garbhagṛha*. Plain walls and a *phāṁsanā* brick superstructure are the other features of elevation. The *citrakhaṇḍa* pillars are employed in the *maṇḍapa*.

The Mallikārjuna temple at Ainole on plan, comprises three shrine cells and a *mahāmaṇḍapa* in *sāndhāra* circuit. The *pāda-bandha* type of *adhiṣṭhāna*, plain walls and the *phāṁsanā* superstructure are noteworthy among the features of elevation. The unornamented *citrakhaṇḍa* type of pillars are noticed. The Śiva temple, identical on plan as above, is a plain structure and the superstructure is modern. The doorway is of three jambed variety. Inside the *garbhagṛha* a stone plank is set on the side walls. The *citrakhaṇḍa*

pillars have diamond and leaf patterns on the cube and the *potikā* has *padmadaḷa* ornament.

The Sūryanārāyaṇa temple at Alampur is identical on plan to that of Ainole temple. However the pillars are elaborately carved.

In the Agastyēśvara temple complex at Mallesvaram the *trikūṭa* shrine and the smaller shrines on the south and the *toraṇa* are the earliest and are erected prior to the donative record dated A.D. 1033. Three shrines, each consisting of an *antarāḷa* and a *garbhagṛha* with a common *raṅgamaṇḍapa* constitute the *trikūṭa* shrine. However, the northern shrine is not integrated in the *raṅgamaṇḍapa*. The *adhiṣṭhāna* comprises the mouldings—*upāna*, *jagatīpadma*, *kārṇika* and *kapōṭa*. A simple balustrade is seen along the *raṅgamaṇḍapa* exterior. In the hall the *citrakhaṇḍa* type pillars are met with. The pillars in the east however have 16 sides throughout the shaft with octagonal tenon in between. The pillars in the *antarāḷa* have a circular shaft with an octagonal cube ornamented with *maṇibandha* and *kīrttimukha*. Invariably two pillars are set up in the *antarāḷa* front to support the lintel. The doorway to the *garbhagṛha* is of five jambed variety showing the *patra*, *mithuna*, *stambha*, *vyāla* and *latāpatra* motiff. The shrine models of *kūṭa* and *śālā* are featured in the overdoor. Inside the *garbhagṛha* the stone plank is set on the north wall and the ceiling is of lozenge shape. The exterior walls of the shrine are plain except for the *haṁsamālā*. The *phāṁsanā* superstructure consist of six storeyes and is crowned by a square *śikhara*. Each layer is fairly high in stature and the cornice like crowning moulding of the layer is straight edged and unornamented. Other shrines of the *trikūṭa* possesses four storeys with square *śikharas*.

Two shrines on the southern end of this complex have on plan, a *mukhamaṇḍapa* and a *garbhagṛha* (pl. 44). The *adhiṣṭhāna* consists of an *upāna*, *jagatī*, *padma*, *kārṇika* and *kapōta* mouldings. While the *phāṁsanā* shrine has simple slit type of niches and the *haṁsamālā* in the *prasatara* region, the *vimāna* shrine wall is cantoned with pilasters. Flanking the niche are closely spaced square pilasters; the bracket part is highly elevated and forms *uttara* part of the *prastara*

region as well. Above it the *haṁsamālā* is carved showing the *haṁsas* frontally. The superstructure is of *dvi tala* class. The *hāra* element in its conspicious gradation of the *kūṭaśālā* and *pañjara* elements and in the highly differentiated and graded layers of the lower part of the elements is significant as it distinguishes the *vimānas* of this period from early ones. The top storey has a short *ardhārika* and cantoned with pilasters as in the lower wall, lacking however, the niche. This is crowned by the *kapota*, *vyālavari*, *pidhānaphalaka* and *vēdī*. Above comes a short square *grīvā* and *śikhara*.

The *Tōraṇa*-gateway (pl. 45) is an elegant one and belongs to early type. Two pillars, plain in character support the *makaratōraṇa* lintel. The latter is composed of flowing *maṇibandha* motif shown in semi-circular motion and it is constricted and flat. The buds are shown on the underside of the lintel.

The Śiva temple-complex at Somasila is in highly ruined condition. In this complex eight shrines are disposed on the sides of a common *raṅgamaṇḍapa* while the rest are situated slightly away. All the shrines have five-jambed doorways and embellished with *padmadaḷa*, *stambha*, *vyālas*, *maṇibandha* and *latāpatra* motifs in the jambs. The *dvārapālas* at the base, the Gajalakshmī in the *lalāṭa* and the *kap ta* with *haṁsamālā* above are other features. At the door-sill the *candraśila* is carved. Invariably the *garbhagṛha* wall has a stone plank. The *antarāḷa* and *garbhagṛha* ceilings are lozenge in shape and some have lotus medallions. Usually the Nandi image is placed in *antarāḷa* and the latter has always an open front with two pillars. The *raṅgamaṇḍapa*, common to all the shrines is designed in 'L' shape and is punctuated by short *citrakhaṇḍa* pillars and some embellished with divinities on the cubes. In the ceilings of the *raṅgamaṇḍapa* the figures of Śiva-Naṭarāja with *aṣṭa dikpālas*, and lozenge with a rosette are met with. The shrine exteriors are plain and in only two shrines the *phāṁsanā* superstructures survive.

The Siva temple at Bekkam is a *phāṁsanā* shrine.

The Paccala Sōmēśvara temple-complex at Panagal[5] now possesses four shrines, three on the west and one on the east sepa-

rated by a transversely laid *raṅgamaṇḍapa*. The shrines on the north facing each other are the earliest and the south-end shrine is slightly later in date. Each shrine consists of an *antarāḷa* and a *garbhagṛha*. The *adhiṣṭhāna* of the shrine No. 1 consists of an *upāna*, *jagatī*, *kārṇika* and *kapota* and short in stature. The wall is divided into *karṇa*, *pratiratha*, *koṇika* and *bhadra* all proliferating parts. Each part is framed with slender pilasters that support the *makara-toraṇa*. Decorated with a series of carvings showing Siva's forms, *śālābhañjikas*, Gaṇēśa, etc., the walls pulsate with rhythm. This is accentuated in the upper part of the wall, by the use of repetetive bracket, which has highly differentiated and projected parts. The superstructure of *vimāna* from partly survives which in form and detail recall Mallesvaram example. The shrine No. 2 has an identical base but the wall pattern exhibits indented buttresses similar to the massive pillar and are faceted. The upper region is treated in identical manner as in shrine No. 1. Variation in the wall pattern is noticed in the shrine No. 4 which employs miniature shrine model in a highly projected manner. These are empty in the niche part while the sides have exquisite *śālābhañjika* figures. In this shrine also the *vimāna* form of superstructure is in ruins. The doorways of the *garbhagṛha* in all the shrines are of *pañchaśākhā* variety and are treated with the *latāpatra* with *gaṇas*, *stambha*, *vyālas*, *latā* and *rūpa*. The *dvārapālas* at the base of the jambs, *candraśila* at the doarsill, *kapōta* lintel with Gajalakshmī in *lalāṭa* are other decorative features.

The *raṅgamaṇḍapa* pillars are minutely carved and look elegant. The *citrakhaṇḍa* type of pillars carry not only the themes from *Rāmāyaṇa* and divinities but also the motifs like the tracery design.

On stylistic consideration the shrines No. 1 and 2 are dated to the regnal period of Jayasimha A.D. 1015-42 and No. 4 to A.D. 1042-68.

The Rāmaliṅgēśvara temple at Nandikandi[6] is an example of *Bhūmija* form (pl. 46). On plan this temple consists of *raṅgamaṇḍapa*, an *antarāḷa* and a *garbhagṛha*; the latter is star shaped on plan in which the buttresses project radially. The *pīṭha* is composed of a

bhiṭṭa, a *jādyakumbha*, an *antarapatra* and a *kapōtāli* in *mūlaprāsāda* section while in the *rangamaṇḍapa* part the *kārṇika* moulding is added over the *jāḍyakumbha*. In the wall portion the absence of the *bhadra* is noteworthy. The indented buttresses, similar to the massive pillar are strongly projected. The *kūṭastambhas* enframed in *makaratoraṇa* occupies the recessed parts of the wall. It is noteworthy that the *kūṭastambhas* have at its apex the *latina* shrine model. The *makaratoraṇa* springing from either end of the *kūṭastambha* converges to the *kalaśa*. This element is very slender, elongated and highly abbreviated. In the top portion of the wall, the widely seperated *uttara* element, repetetive in its usage contribute a rhythm and a distinvctive look.

The *Bhūmija* superstructure of *tribhūmi* class is the earliest known example. Conspicuous is the absence of the *mālā* element, a feature typical to the *Bhūmija* form. The *sṛngas* on the other hand are distinctive and their position is set on the buttresses that ascend to the summit where the star shaped neck element terminates the *śikhara*. In the *sṛnga* element the miniature shrines are of *latina* form which are known as *Nāgarakarma* according to the *Vāstu*-texts. The crowning elements of the *śikhara* are the *skandha* inverted in its form, the *phalaka*, *grīvā*, *ghaṇṭa* and *kalaśā*. In front of the *śikhara* the *śukanāsa* reaches upto the second *bhūmi*.

The *raṅgamaṇḍapa* possesses the *citrakhaṇḍa* and *vardhamāna* type of pillars incorporating the constricted members of *laśuna*, *kumbha*, *padma*. It is noteworthy that the *vyāla* figures are employed at the brackets. The *vardhamāna* pillars are faceted and have shrine models of *phāṁsana* and *anēkāṇḍaka* variety at the bases (Pl. 47). P niche on the rear walls of the *raṅgamaṇḍapa* houses Gaṇēśa and Sarasvatī. The doorway to the *antarāḷa* is of *triśākhā* class featuring convoluted *latā* with *gaṇas*, a *stambha* and the latter has a *śālā-bhañjika* at its base. The figure of Gajalakshmī is carved in *lalāṭa* and a highly projecting *cādya* comes above the jambs. The figures of Brahmā, Śiva and Viṣṇu adorn the overdoor. Life size figures of *dvārapālas* flank the doorway. Inside the *garbhagṛha*, the stone

plank is set in the middle of walls. The tall *toraṇa* has *rūcaka* pillars which support the constricted and flat type of *makaratoraṇa*, with lotus buds at regular intervals on the underside. The label inscription on the Nandi image and other loose inscriptions in this temple are of early 11th century. Probably this temple was erected during the Cāḷukya Jayasiṁha reign A.D. 1015-42.

The Chennakēśava temple at Gangapur[7] is a splendid example of early phase. In this temple the *pañchāyatana* layout is adopted and the temple proper consists on plan a *mukhamaṇḍapa*, an *antarāḷa* and a *garbhagṛha*. Raised over a *jagatī*, the Chennakēśava temple is a massive structure. The *jagatī* comprises a series of *bhiṭṭa* and *kārṇikā* mouldings like the *upāna*, *jagatī*, *kārṇika* and *kapōta*. In the walls of the *mukhamaṇḍapa* slender pilasters are employed and on the south a doorway is provided. The wall of the *garbhagṛha* is divided into *karṇa*, *pratiratha*, *koṇika* and *bhadra* and all are proliferating parts. Further the strong projecting *bhadra* part fashioned into a *koṣṭha* accentuate the virile nature of the wall. The high walls accentuated by the slender pilasters graceful in look provide an unusual rhythm to the wall. Lack of any kind of decorative carving bestows an architectonic character. A flat cornice moulding tops the structure. Inside the *maṇḍapa*, tall *citrakhaṇḍa* pillars are unornamented. The doorways are of *pañchaśākhā* variety and the *dvārapālas* are set in a *makaratoraṇa* frame at the base of the jambs. The subsidiary shrines are identical in the layout and the wall pattern lacking the shrine model. The superstructures are not extant in these shrines. The superstructure of the main shrine is modern. On stylistic and epigraphical grounds this temple may be dated to the later part of 11th century A.D.

The Chennakēśava temple at Pudur is a plain structure of *phāṁsanā* type. On plan it consists of a *mukhamaṇḍapa*, an *antarāḷa* and a *garbhagṛha*. The *mañcha* type of *adhiṣṭhāna* and simple walls lacking niches or pilasters are the features of the facade. However, the doorway is richly carved with the *latāpatra*, *stambha* and *patra*, the elephant heads and the *dvārapālas* at the base of the jambs and

the Gajalakshmī in *lalāṭa*. The *citrakhaṇḍa* pillars and the lozenge shaped ceiling are noticed in the *mukhamaṇḍapa* and *antarāḷa*. No epigraphs, are associated with the temple. On stylistic grounds, the Chennakēśava temple may be dated to the first half of 11th century A.D.

The Yēlēśvaradēva temple at Yeleswaram is another plain structure and the superstructures are modern. This structure is datable to late 11th or early 12th century A.D.

The earlier buildings in the Teliṅgāṇa region show essentially two forms—one *viṁāṇa* and the other *phāṁsanā*. Both are known in the preceding age. But the exotic *Bhūmija* form has no antecedents and is an expression of the architects familiarty, with the *Bhūmija* form, which seemingly was known in the Kuntala region, mostly around Kalyāṇi. It the formulation of architectural style, the architects modelled their buildings after the Kuntala architectural style of 11th century A.D. In the lay out of the temple, the *trikūṭa* and *pañchāyatana* are met with. The proliferation of the wall beyond the plumbline is another method to achieve greater effect of the wall that found favour in the Teliṅgāṇa region as is in the Kuntala. The introduction of *jagatī* of *Nāgara* tradition, composed of several *bhiṭṭa* mouldings recalls similar convention observed in Kuntala region. Even in the *adhiṣṭhāna* the use of *kārṇika* moulding is like the similar moulding often employed in the bases of the Kuntala region. In the pure Nāgara context, as in the *Bhūmija* temple at Nandikandi, the base exhibits the *khūra*, *bhiṭṭa*, *jāḍyakumbha*, *antarapatra* and *kapotāli*. Thus in the bases of early buildings the incidence of *kārṇika* is high.

The temple wall, in its patterns, adopts the prevailing new trends in the Kuntala region. Either the walls composed of indented buttresses fashioned like massive pilasters or the walls with slender pilasters with *kūṭastambhas* with *phāṁsanā* shrine models and the highly abbreviated and less decorated *makaratoraṇa* element are also typical to the Teliṅgāṇa architecture. The *vimāna* form of superstructure also shows abbreviated character in its constituent elements as in the Kuntala examples. It is noticed that the straight-edged profile of the tiers in the *phāṁsanā* superstructures differs from the counter-

parts in the Kuntala region. The pillars are quite typical to the region and bear no comparison to the Kuntala pillars. Thus in conception the architects in the Teliṅgāṇa region shared the medieval architectural trends prevailing in Kuntala. Perhaps the proximity of Western Andhra to the Cāḷukyan capital, Kalyāṇi and the political control of this region by Kalyāṇi Cāḷukyas must have contributed to the influx of Kuntala architects into Teliṅgāṇa. This must have given rise to the prevalence of Kuntala architectural conventions in a large measure. Viewed in this light, the developing style during 11th century A.D. in Teliṅgāṇa region exhibits a clear break from the style of the preceding centuries.

The conventions established by the architects for over a century and half became crystalized and the best and authoritative creations are met with in the middle phase of Teliṅgāṇa style. This phase begins with the erection of the Thousand pillared temple at Hanumakonda. Warangal district by Kākati Rudradēva in A.D.1163.[8] The *trikūṭa* shrine, dedicated to Śiva, Viṣṇu and Sūrya has a Nandi *maṇḍapa* and beyond this a *raṅgamaṇḍapa* (Pl.48). The superstructures of these shrines are totally lost. Of the Nandi *maṇḍapa* only the Nandi is preserved. The *raṅgamaṇḍapa* is fairly preserved though the ceiling is not extant.

The temple is raised on a terrace of which a series of *Kaṇṭha* and *pattikā* mouldings are visible. Over the *jagatī*, the base is composed of a *bhiṭṭā*, *jāḍyakumba*, *tripaṭṭakumuda*, *kaṇṭha* and *paṭṭikā* (Pl 49). Above this similar mouldings are repeated. The strong projections and deeply recessed mouldings and its proliferation and the excellence of the precisely cut mouldings contribute a rhythm and delightful play of light and shade accentuate the profiles. The decorative carvings in the base include Brahmanical and Jain pantheon, the Malwa type of *nāsikā* and the *nāsikās* with *kīrttimukhas*. The *praṇāla* is set at the *pattikā* level and it is supported by a pillaret.

The *pāda* graded into a central *bhadra* and a *karṇa*, has in turn, incorporates in *anuratha* section. The wall broken into three chases has massive engaged columns and are highly projected. The *kūṭa*-

stambas are slender and faceted. The shrine models over the *kūṭa-stamḅhas* and on the *bhadra* niche are like the Nāgara *śikhara* with a *kalaśa* finial. Most of the niches are empty and the figures that survive are badly disfigured. The *prastara* section is quite tall and comprise of the boldly projecting mouldings of *kumbha*, *tāti* and *potikā* and are duplicated. These in its proliferation and in its differentiation produce a rhythm and deep contrast of light and shade. The cave cornice is highly projected and its undersides are worked into a pattern of *muṣti bandhas* and drops resembling wood work.

A fairly large *raṅgamaṇḍapa* with four pillars in the central *ankaṇa* and the dwarf pillars along the *kakṣāsana* is high is stature, airy and imposing. The tall *citrakhaṇḍa* pillars are composed of *kumbhika*, *jaṅghā*, *stambha* cut into octagonal bands, cubical portion, *hīragrhaka*, *bharaṇi* and finally *sīrṣa*. The excellence of workmanship is seen here in the metallic polish and the *latāpatra* and the chain like bands recalling the craft of filligree work. The black and white contrast in the carvings on these pillars, excellent proportions of the various parts make the pillars as the best of its kind in Teliṅgāṇa architecture. The ceiling in the central section has Śiva-Natarāja and *aṣta dikpālas* and the *kīrttimukha* in arabesques are found on the corners. The *makaratoraṇas* fronting the *antarāḷa* are highly florid in character and have divinities. The doorways to the *garbha-gṛha* are of *pañchaśakhā* variety and they are treated with the *ratna*, *latāpatra*, *stambha*, *rūpa* and *patra*. The *dvārapālas* at the base, the Gajalakshmī in *lalāṭa* are invariably seen on the doorway. In the slightly elaborate doorway, the repetition of *stambhaśākhā* is noticed. The *candraśila*, at the doorsill is a constant feature. Above the door the *cāddya* is prominently carved.

Beyond the Nandi *maṇḍapa*, the *raṅgamaṇḍapa* is star shaped on plan. Its facades are broken into several divisions of varying projections possessing 132 pillars of several sizes. The height and the configuration of pillars in the facade bestow an imposing quality to this structure. The *toraṇa*-gateway similar to Nandikandi is also met with on the north side.

The Mukkanṭiśvara temple at Pillalamarri[9] is a plain *trikūṭa* shrine and belongs to A.D. 1195. The Nāmēśvara temple dated to A.D. 1202 is noted for its ornate *raṅgamaṅḍapa* but the exterior walls are plain. The most imposing edifice is the Erakēśvara and is dated to A.D. 1208. Raised over a *jagatī*, the temple adopts the *pañcha-ratha* scheme for the sanctum and *antaraḷa*. The wall pattern recalls the Thousand pillar temple at Hanumakonda. The *Bhūmija* from of superstructure is of brick and partly ruined. Noteworthy is the presence of the *māla* element in the *Bhūmija śikharā*.

The Rāmappa temple at Palampet[10] is a splendid example and is dated to A.D. 1213 (Pl.50). An exquisite example of *vimāna* form, this temple is raised over a high *jagatī* and comprise a *raṅgamaṇḍapa* an *antarāḷa* and a *garbhagṛha*. The former has triple porches and the *garbhagṛha* is of *pañcharatha* class. In the base the *karṇikā* moulding and *gajathara* are employed. The *garbhagṛha* wall in its *bhadra* section has a storeyed *vimāna* model while the *karṇa*, *anuratha* and *salilāntara* sections have *vimāna pañjaras* and *kumbhalatas*. The tall and slender pilasters lend grace to the walls. The shrine models, mostly of *phāṁsanā* type are highly abbreviated. The highly projected cave cornice is decorated with intricate patterns of rafters and buds. The four storeyed *vimāna* with its schematised and faceted *kūṭa*, *śālās* and *pañjara* elements has a distinctive character. The square *śikhara* and the *śukanāsā* in front are other members. The *raṅgamaṇḍapa* exterior has highly ornamented *kakshāsanas* and the brackets showing *alasakanyas*, *śālabhañjikas nāgini*, *vyāla*, etc., provide contrast. Inside the *raṅgamaṇḍapa* the multiplicity of the pillars, and the miniature shrines on the four corners of the *raṅgamaṇḍapa* create a cramped atmosphere. The pillars are tall and have varied carvings. The doorway to the shrine is of *pañchaśākhā* variety and is treated in a similar manner as in the early temples. The ceilings of the *raṅgamaṇḍapa* have rosettes, lozengs, Śiva-Naṭarāja etc.

In the precincts of the temple, a Nandi *maṇḍapa*, the *kalyāṇa-maṇḍapa*, and the subsidiary shrines are noticed in a ruinous condition. Mention should be made of the *Bhūmija śikhara* of the subsidiary shrine.

The Kōṭaguḍi at Ghanapur[11] is identical in all aspects to the Rāmappa temple but it is in a highly dilapidated condition. However the wall pattern adopts the one seen in the Thousand pillared temple at Hanamkonda. Several subsidiary shrines, a *kuṇḍ*, and a *kalyāṇa-maṇḍapa* are situated in the compound. Most of the shrines have *Bhūmija śikharas*. The Kōṭa guḍi complex on stylistic grounds, may be dated to A.D.1225.

The Śiva temple at Kusumanchi,[12] Nalgonda district, preserves the *garbhagṛha* portion; the *antarāḷa* and *raṅgamaṇḍapa* have only the plinth (Pl.51). This follows the Rāmappa wall design but the proportions and the height of the temple walls recall Gangapur example. In the temple base the *gajathara* moulding is employed. This temple may be dated to first half of 13th century. Another temple of *trikūṭa* scheme is also of the same period.

The ruined *trikūṭa* shrine at Nagnuru is another example of early 13th century A.D. It recalls the Kōṭa guḍi at Ghanapur in its wall pattern. At Panagal two ruined shrines exhibiting *gajathara* moulding are also of the same period. The central shrine at Mallesvaram shows variation. Here in the *raṅgamaṇḍapa* portion the base is composed of the *upāna*, *padma*, *kārṇikā*, *gajathara* and *kapotāli* mouldings while the bases of the shrines have the *upāna*, *jagati*, *padma*, *kārṇikā*, *antarapatras* and *kapota*. It is noteworthy that the *raṅgamaṇḍapa* is stellate on plan and the *kakṣāsana* exteriors have in each section a dancer or a divinity flanked by two slanting pilasters. The storeyed *maṇḍpa* is another interesting example as it becomes popular in Teliṅgāṇa architecture as noticed at Warangal, Alampur etc. Another *trikūṭa* shrine and a temple dedicated to Anantaśayana are other interesting structures. At Maithini the Śilēśvara Siddhēśvara temple and the Gautamēśvara temple-complex belong to 13th century A.D. The Gautamēśvara temple complex has five shrines and are in ruined state. These have high *jagatī* and *adhiṣṭhāna*. In the wall patterns these recall Ghanapur example. Noteworthy are the niches of *maṇḍapa* wherein the *Bhūmija śikhara* models are employed. Elaborately carved coffered ceiling showing concentric rings with a

lotus but at the apex is noticed in the *maṇḍapa* of a shrine. The Svayaṁbhu temple at Warangal totally ruined now, must have been a magnificient structure. The bases of a *raṅgamaṇḍapa* and *parivāra* shrines are extant. The imposing *Tōraṇa*-Gateways stand on all the sides. Started in the reign of Gaṇapati, this complex might have been completed by the end of 13th century A.D.

The extensions of Teliṅgāṇa style of architecture are evidenced in Coastal Andhra and Rāyalaseema regions. The temples at Tripurantakam, Prakasam district reveal the typical features of Teliṅgāṇa style. The Tripurāntakēśvara temple was erected by Santa śambhu, son of Viśvēśvarācārya under the orders of king Gaṇapati dēva in A.D.1255. The Devi temple was built in A D.1209 by the sister of Gaṇapati and in A.D. 1247 the *Gālimaṇḍapam* or *chīkaṭi midde*-the *maṭha* was erected by one Dharmaśivācārya. Local character is evident in the Tripurāntakēśvara temple when it has a *mukhamaṇḍapa*, instead of the usual *raṅgamaṇḍapa*. The base is typically of Telingaṇa style in its use of *karṇika moulding*. The wall pattern shows the use of heavy pilasters and the *koṣṭhapañjaras* as elsewhere in Teliṅgāṇa. The superstructure in highly renovated. The massive pillars of *citra-khaṇḍa* type recall the typical Kākatīya pillar at Warangal. The Dēvi shrine is interesting for it employs the *Bhūmija śikhara*. The temples at Durgi, Macherla, Chebrolu, etc. in Guntur district reveal the typical features of Teliṅgāṇa architectural style. The temples of Rēnāṇḍu region also exhibit the features of Teliṅgaṅa style.

The later phase of Teliṅgāṇa style is represented by several temples among which the temples at Nagulapadu deserve special notice. The temple to the north of Mosque is raised on a high *jagatī* and on plan, features a *raṅgamaṇḍapa*, an *antarāḷa* and a *garbhagṛha*. The *pañcharatha* scheme is adopted for the *garbhagṛha*. The walls show massive pilasters and the bas-reliefs are carved on the lower registers of the wall. The superstuctrure is not extant and the *raṅgamaṇḍapa* is ruined. The pillars in their decor and proportions exhibit similar features noticed in the Svayaṁbhu Temple at Warangal. Certain stylization is noticed in the carvings. This temple is datable to the late 13th century A.D.

The temples in the Warangal Fort belonging to late 13th century A.D. are the Venkatēśvara guḍi and the Rāma temple. These are modest and simple shrines.

To sum up the architectural style of Teliṅgāṇa region was greatly influenced by the architecture of the Kuntala style. Invariably the temple exhibits an open *raṅgamaṇḍapa*, an *antarāḷa* and a *garbhagṛha* and mostly *trikūṭa* scheme is preferred. Most of these are of *nirandhāra* variety. The temple walls either have massive pilasters or slender pilasters framing the bays topped by the shrine models and the central bay featuring a strongly projected storeyed shrine model coterminus with the *prastara* part. The temple bases show greater separation of the principal mouldings and the use of *bhiṭṭas*, *karṇikā* and *gajathara* mouldings are notable. More often than not, particularly in the middle phase, the temples stand on a high *jagatī*. Preference to the *phāṁsanā* shrine models is noticed while the *vimāna* forms with a square or circular *śikhara* with an *āmalaka* are also met with. The *prastara* region is distinguished for the repetetive use of *uttara* part and consequent to the proliferation of the wall, this provide an unusual rhythm and strong character to the wall. Invariably the eave cornice is highly projected and slopy and its undersides are carved with *lūpas* and *muṣṭibandhas*. The *vimāna* and *phāṁsanā* are the main forms adopted. Incidence of *Bhūmija* superstructures reveal the awareness of the architects of this region with the developments in Malwa, Kosala and Karṇāṭa. In the *vimāna* form the *śukanāsā* remains a constant feature. In the *phāṁsanā* superstructures the square *śikhara* and *śukanāsā* are mostly seen. In the *Bhūmija śikharas*, the repetetive use of the *ghaṇṭa* element and the lack of *mālā* element are noticed in the earlier example at Nandikandi while in later examples the *mālā* element is invariably noticed. The temple interiors are high and airy. The *citrakhaṇḍa* pillars wrought in black stone are the highly favoured form and are delicately ornamented recalling filigree work. Essentially the pillars have *kumbhika*, *jaṅghā*, *stambha* cut into octagonal bands cubical portions, *hīragrahaka*, *bharaṇī* and *sīrṣa*. The *vyāla*, *apsara*, *śālabhañjika*, etc., bracket on the pillars are met with in the larger temples. The temples

have invariably flat ceilings. In the divisions of the ceiling the medallions depict either lotuses, Śiva-Naṭaraja, *aṣṭa dikpālas* or cruciform rosette. Few instances of coffered ceilings are also met with at Palampet and Manthena.

The doorways of *antarāḷa* and *garbhagṛha* are mostly of *pañchaśākhā* variety exhibiting *ratna*, *latāpatra*, *stambha*, *rūpa* and *patra*. Usually the *dvārapālas* and attendant figures at the base of the jambs and the Gajalaksmī in *lalāṭa* figure on the door. The projecting ledge invariably tops the door. In the over door the shrine models are represented. Inside the sanctum, the stone plank in the middle of the walls, is invariably seen. An unique contribution of Teliṅgāṇa architecture is the introduction of *Toraṇa*-gateways although similar ones in different conception are known earlier in Orissan temple, the Muktēśvara at Bhubaneswar. The *Toraṇa*-gateways as seen at Warangal and Ainole are imposing and stately. Storeyed *maṇḍapas* as seen at Mallesvaram, Warangal, etc. are also novel.

Rēnāṇḍu

In the Rēnāṇḍu region the temple architecture from A.D. 1000 to the rise of Vijayanagara dynasty reveal the continuation of *vimāna* form exhibiting the influences of Teliṅgāṇa architectural style on one hand and on the other the Coḷa architectural style. The earliest example is the Saumyanātha temple at Nandalur, Cuddapah district.[13] On plan, this temple features a *mukhamaṇḍapa*, an *antarāḷa* and a *garbhagṛha*. Among the elevational features, the *upapīṭha*, the *pādabandha adhiṣṭhāna*, the wall decorated with pilasters and *dēvakoṣṭhas* are noteworthy. The *bhūtamālā* is seen in the *prastara* region. The *dvi tala vimāna* features a square *śikhara*. Inside the *mukhamaṇḍapa* the *citrakhaṇḍa* pillars are employed. Elaborately carved doorways with the *latāpatra*, *rūpa*, and *patra*, the Gajalakshmī in *lalāta* and a *makaratoraṇa* above are noticed.

The *trikūṭā* temple at Pushpagiri, Cuddapah district with a foundation inscription dated A.D. 1254 is a typical example *vimāna* architecture.[14] This temple on plan has a *nandi maṇḍapa* a *kalyāṇamaṇḍapa*, and the main structure features a *mukhamaṇḍapa* with

configuration of three shrines on the south, west and north sides. Each shrine has an *antarāḷa* and a *garbhagṛha*. In the exterior the *pādabandha adhiṣṭhāna* comprising the mouldings of *upāna*, *jagatī*, *tripaṭṭakumuda*, *kaṇṭha* with *galapādas* and *kapota* is noticed. The wall is cantoned with pilasters which are square and possesses the carvings of *muktāmālā* in the cube and *laśuna*, *tāḍi*, *kumbha* and *phalaka* in the capital part. The *kumbha* moulding has creeper motifs. The *potikā* has a tenon with a drooping bud. Noteworthy is the absence of niches. In the *prastara* region the *bhūtamālā* and the *kapota* with *nāsikās* having *kīrttimukhas* at the apex are carved. The *dvi tala vimānas* have square *śikharas*. Rather high and sectioned elements of *kūta*, *śālā* and *pañjara* are noticed on the first *tala* and the top storey is devoid of the *hāra* element. Inside the *citrakhaṇḍa* pillars are employed and have roll bracket with a median band. These carry the themes from *Rāmāyaṇa*, Śiva's forms, *haṁsas*, warriors, dancers, etc. The lozenge shaped ceiling with a lotus medallion is noticed in the central part of the *maṇḍapa*. Flanking the door of *antarāḷa*, in each shrine, there is a niche. Only one niche, now, preserves a Gaṇēśa image. The niche is topped by a *śālā śikhara*. The doorways are of three jambed variety carrying *patrarūpa* and *latāpatra* motifs, the Gajalakshmī in *lalāṭa* and the *dvārapālas* at the base of the jambs. In the southern shrine the figure of Umāmahēśvara is preserved in the sanctum while the rest have Śiva *liṅga*. In the inscription the names of the shrines are referred to as Hachalēśvara, Pallavēśvara and Umāmahēśvara; the former names are after the donors.

The eastern region of Andhra Pradesh comprising the ancient divisions of Bāṇavāḍi, Pākanāḍu, Velanāḍu and Vēṅgī *maṇḍala* comprising Chittoor, Nellore, Prakasam and Guntur, and Krishna and Godavari districts nurtured *vimāna* form of temple primarily, showing occasionally the influences of Kaliṅga tradition. Especially the southern tracts reveal the impact of Coḷa architectural tradition to a greater extent.

The Paraśurāmēśvara temple at Gudimallam, Chittoor district was built in stone in A.D. 1126 on apsidal plan conforming to the original brick structure of the 9th century A.D.[15] The base consists

of *upāna*, *padma*, *paṭṭikās*, *tripaṭṭa kumuda*, *paṭṭikās*, *urdhvapadma* and *pattikā*. In the wall, the *dēvakoṣṭhas* have invariably *makara-toraṇa* at its apex and house the images of Dakṣiṇāmūrti, Viṣṇu, Brahmā, Durgā and Gaṇēśa. The presence of *bhūtamālā* in the *prastara* region is noteworthy. The *gajapṛṣṭākāra vimāna* above has a *śālā* shrine model in the front. The main shrine is covered with an ambulatory on all sides and a *mukhamaṇḍapa* on the east. The *parivāra* shrines dedicated to Dēvī and Sūrya also were raised around A.D. 1126.

The Maṇikaṅṭhēśvara temple at Kalahasti,[16] Chittoor district, is an *eka tala vimāna* comprising a *mukhamaṇḍapa*, an *antarāḷa* and a *garbhagṛha*. Architectural features noticed here mostly agree with the Gundimallam with a few variations. The *adhiṣṭhāna* is of *pāda-bandha* variety and the iconographic scheme presents Dakṣiṇāmūrti, Liṅgōdbhava, Brahmā. The Paraśurāmēśvara temple at Jogimalla-varam, Chittoor district might have been raised in late tenth century A.D. the main shrine has a *mukhamaṇḍapa*, *antarāḷa* and a *garbha-gṛha* and the whole structure is enclosed by a closed ambulatory. Noteworthy features are the *pādabandha adhiṣṭhana*, the images of Viṣṇu, Brahmā and Dakṣiṇāmūrti in the niches and an *eka tala vimāna* with circular *śikhara*.

The Irungolēśvara temple at Laddigam,[17] Chittoor district, comprise on plan a *mukhamaṇḍapa*, *antarāḷa* and a *garbhagṛha*. Elevational features include a *pādabandha adhiṣṭhāna*, wall cantoned with pilasters and a *dēvakoṣṭha* and the *bhūtamālā* in the *prastara* region. An *eka tala vimāna* with a circular *śikhara* carries the images of Dakṣiṇāmūrti, Yōganṛsimha, Brahmā and Viṣṇu in the grīvā. In the niches of the walls of *garbhagṛha* and *mukhamaṇḍapa* the figures of Brahmā, Viṣṇu, Dakṣiṇāmūrti, Gaṇēśa are found. It is interesting to note that the doorways are carved with *latāpatra* motif in its jambs and a *bhūtamālā* in the overdoor. The pillars are circular in section with a *mālāsthāna* and the bracket capital has a tenon.

The Ādityēśvara temple, a memorial shrine at Toṇḍamanad, Chittoor district belongs to 10th century A.D. The Adityēśvara

features on plan a *mukhamaṇḍapa* an *antarāḷa* and a *garbhagṛha*. It is an *eka tala vimāna* with a square *śikhara*. The *pādabandha aḍhiṣṭhāna*, and crude walls with slit type of niches are noteworthy features. The Viriruṇḍaperumāl temple is *dvi tala vimāna* and is a plain structure. This temple is datable to 11-12th centuries A.D.

These temples in Chittoor region forming part of Bāṇavāḍi exhibit its affiliation in its architectural style to the Toṇḍaimaṇḍalam where from 10th century onwards the Choḷamaṇḍala architectural style prevailed with local inflexions. In the preference to the *pādabandha adhiṣṭhāna*, the iconographic scheme of Brahmā, Viṣnu, Dakṣināmūrti, Ganēśa, the typical pillar with *potikās* with a central triangular tenon on the bevelled face, the *bhūtamālā* and finally preference to the square *śikhara* reveal the typical southern *vimāna* form. Absence of *trikūta* layout or the *rangamaṇḍapa* as in the neighbouring Cuddapah region is worth mentioning in this context. Further many shrines have closed circumambulatory which became popular from 11th century onwards is noticed in Cuddapah and in the coastal tracts wherever the Choḷas held sway.

In the Nellore region the architectural style showing close similarity to the Chittoor region prevailed and the temples at Nellore, Krishnapatnam, Gandavaram, etc., are typical examples. The Raṅganāyaka temple is a *dvi tala vimāna* with a *śālā śikhara*. A *mukhamaṇḍapa*, an *antarāḷa* and a *garbhagṛha* is enclosed in a closed ambulatory. The *pādabandha adhiṣṭhāna*, the wall cantoned with pilasters and niches are the features of elevation. Inside the *garbhagṛha* Viṣnu Anantaśāyi is enshrined. This temple is datable to early 11th century A.D.[18] The Udayakāḷēśvara temple at Gandavaram is an excellent example datable to 12th century A.D. (Pl. 52) and exhibits the *pādabandha adhiṣṭhāna*, the wall cantoned with pilasters and the niches with *makaratoraṇas*. The single storeyed superstructure has a square *grīvā* and *śikhara* at lacks *hāra* element in the upper storey.

The Bhāvanārāyaṇasvāmi temple at Bapatla, Guntur district was erected during the late 10th or early 11th century A.D.[19] (Pl. 53). This temple on plan, consists of a *mukhamaṇḍapa*, an *antarāḷa* and

a *garbhagṛha* and features four *parivāra* shrines dedicated to Kēśava, Nṛsimha, Anantaśāyi, Viṣṇu and Lakshmī. Among the features of elevation the *pādabandha adhiṣṭhāna* with the *vēdī* moulding above reveal sharp profiles of the mouldings. The *praṇāla* is set on the *tripaṭṭakumuda* moulding. The wall divided into *bhadra* and *karṇa* parts, possesses pilasters and *dēvakoṣṭha*. The square pilasters have *mālāsthana, laśuna, tāḍi, kumbha, phalaka* and a bevelled *potikā* with a median band. The niches do not preserve any images. The *makaratoraṇas* and *citratoraṇas* are carved atop the *dēvakoṣṭhas* In the *prastara* region the *haṁsamālā* and the *kapota* decorated with *kīrttimukha* heads are noteworthy. The *eka tala vimāna* carries the *hāra* of *kūṭa, śālā* and *pañjara* elements in the first storey and has an octagonal *grīvā* and *śikhara*. A *mahānāsikā* adorns each face of the *grīvā*. Short *ardhārika* has beautiful carvings of *haṁsa mālā*.

A two jambed doorway in the *mukhamaṇḍapa* and in the *garbhagṛha* are decorated with *latāpatra* and *stambha* motifs. The *dvārapālas* at the base and a lotus medallion in the *lalāṭa* are other features. The pillars in the *mukhamaṇḍapa* are circular in section and the shaft has a *mālāsthāna, laśuna, tāḍi, kuṁbha, phalaka* and *potikā* of semi-circular profile. Inside the sanctum on a square pedestal the image of Kēśava in installed. The subsidiary shrines are also of *eka tala vimāna* class, mostly square on plan except for the rectangular one which enshrines Anantaśāyi image. In front of the temple a *dhvajastambha* and a *bali pīṭha* are situated.

The Ādikēśava temple at Chebrolu of 13th century A.D. comprise a porch, a *mukhamaṇḍapa*, an *antarāḷa* and the *garbhagṛha*.[20] Interesting is the use of *gajakrānta* based pillars in the porch and a *Bhūmija śikhara*. The other temples at this place are the Nagēśvara and Chōḍēśvara of *vīmāna* form are modest structures. In the base of the Nāgēśvara temple the fluted *vrttakumuda* is employed as in the Rājarājēśvara temple at Biccavolu earlier. Typical examples of *vimāna* form are noticed at Motupalli, Chandolu, etc.

In the Vēṅgī region the Māṇḍavya Nārāyaṇa temple at Samarlakot, the Śiva temple at Tadikalapudi, the Bhāvanārāyaṇa temple at

Sarpavaram, represent the architectural style of medieaval times. The Śiva temple at Tadikalapudi, West Godavari district buried now upto the cornice level seems to belong to 11th century A.D. The Māṇḍavya Nārāyaṇa temple at Samarlakota also belongs to 11th century A.D. and has undergone reconstruction. This temple comprises on plan a *raṅgamaṇḍapa*, a *mukhamaṇḍapa*, an *antarāḷa* and the *garbhagṛha*. The bold proliferation of the wall, the usage of the *citrakhaṇḍa* and *brahmakānta* type of pilasters, the elephant rider in the recessesed parts, and the finally the *upapīṭha* reveal the advance over the earlier temples. The pillar types used in the *mukhamaṇḍapa* and *antarāḷa* belong to *śrīkāra* variety which came into vogue during 10th century A.D. The *dvi tala vimāna* has a square *grīvā* and *śikhara*. A Dēvī shrine is situated on the north-east corner.

The Bhāvanārāyaṇa temple at Sarpavaram is notable for the *aṣta parivāra* lay out. The main shrine consists of *mukhamaṇḍapa*, *antarāḷa* and *garbhagṛha* to which a *raṅgamaṇḍapa* was added later. A *Tiruchuttumāla* surrounds the temple. A high *upapīṭha* and a *pratibandha* type of *adhiṣṭhāṇa* are noticed. In the wall the *brahma-kānta* and *rudrakānta* type of pilasters are used and in the niches Durgā and Viṣṇu's forms are housed. In the *prastara* region the *bhūtamālā* and *rati citra* are featured, The *dvi tala vimāna* has a square *śikhara*.

Kaliṅga style

The main style of the Kaliṅga dēśa during this period was the *Nāgara* but the growing preference to the *Drāviḍa* style is noticeable. The Bhīmēśvara temple at Mukhalingam, according to the inscriptions is known as Aniyanka Bhīmēśvara and scholars have pointed out that Vajrahasta IV had the name as Aniyanka Bhīma. Consequently the Bhīmēśvara is dated to the early 11th century A.D. The temple is raised on a high terrace and comprise of a *mukhaśālā* and *antarāḷa* and a *garbhagṛha*. The *pīṭha* and the wall featuring a small niche without any pediment atop in the *garbhagṛha* and *jāḷi* in the *mukhaśālā* are the features of elevation. The stepped pyramidal

śikhara is surmounted by a heavy *āmalasāraka*. The flat roof of the *mukhaśālā* and the plain square pillars inside and the doorways are noteworthy. In the niches of the *garbhagṛha* the images of Dakṣiṇāmūrti, Gaṇēśa, Nṛsiṁha are influenced by the southern iconographic tradition.

The typical *Rēkhā-Nāgara* temples of the Kaliṅga style are noticed at Narayanavaram which may belong to 10-11th centuries A.D. The Srīkurmanātha temple at Srikurmam is a typical example of *vimāna* form. On plan it comprises a *mukhamaṇḍapa*, an *antarāḷa* and a *garbhagṛha*. The mixed usage of *pādabandha* and *pratibandha* types of *adhiṣṭhāna* is interesting. The walls graded into *bhadra*, *karṇa* and *salīlāntara* parts are inset with short statured niches, *jāḷis* and pilasters. The niches in the *bhadra* part have either *kūṭa* or *śālā* at the top while in the *karṇa* part the niches have *mahānāsikās*. The images in the niches include Durgā, Viṣṇu, Gajalaksmī, Gaṇēśa, Trivikrama, Nṛsimha and Dikpālas. The superstructure is distinguished for the use of octagonal *śikhara* and the absence of *śālā* element in the top storey.

The Varāha Narasimha temple at Simhachalam, Visakhapatnam district, according to an inscription, was completely reconstructed in A.D. 1268 by a Commander of Narasimha Dēva I (A.D. 1238-63) (Pl. 54). The *tiruchuṭṭumālā* and the *kalyāṇamaṇḍapa* also were erected in A.D. 1268. The temple presents a curious blend of Orissan and Vēṅgī dēśa architectural styles. On plan Narasimha temple has a *mukhamaṇḍapa*, an *antarāḷa* and the *garbhagṛha* exhibiting the *pañcharatha* scheme. This is enclosed by the *tiruchuṭṭumālā* with a porch on the east. The base is composed of the *upāna*, decorated with *haṁsas*, *jagatī*, *padma*, fluted *kumuda*, *kaṇṭha* with *galapādas*, *pattikā* and *vēdikā*. Highly separated mouldings, *latāpatra* bands on the *pattikā*, the *nāsikās with kīrttimukha* head at the apex reveal Kaliṅga art tradition. The carving of the *makara* heads at the *Vēdikā* is after the *Drāviḍa* conventions. The proliferation of the wall and the massive pilasters spaced rather close, relieve the soft and flowing quality of the carving on the wall. Entire wall space in between the pilasters have the *vartulā* type of creeper ornament

incorporating the *śālabhañjikas*, riders etc., at the root of the creeper. In the *vartulās* the *haṁsas*, deer, monkeys, etc., are carved. The pilasters, square in section have *gajakrānta* motif at the base and followed by a cube, *laśuna*, *tādi*, *kumbha*, *vīrakaṇṭha*, *phalaka* and *potikā* with drooping bud. The upper portion of the shaft is highly faceted. The form of the niche is typically after the Kaliṅga style. The *udgama* at the apex in the form of a multiple arch is carved extensively with beaded and vegetal patterns. In the recessed parts, the *koṣṭhapañjaras* are carved as in the *Drāviḍa* tradition. An interesting aspect is the use of window composed of five pillars topped by an *udgama* recalling the similar element in the Kaliṅga style. In the niches and on the walls Viṣṇu's forms, *nidhi* figures, are found. A four storeyed superstructure surmounts the sanctum and it has undergone reconstruction. The *pīdha* roof in three tiers over the *mukhamaṇḍapa* recalls the conventions of the Kaliṅga style. Inside the *maṇḍapa* the pillars are of the same kind as of the exterior pilasters. But the pillars in the *tiruchuttumālā* exhibit variety; the octagonal and circular pillars predominate. These have highly seperated capital members and the *phalaka* becomes more pronounced with drooping petals. Of interest is the *Nāga* pillar. The charriot on the south-east is an interesting example recalling the Choḷa examples.

Thus the temple architectural style of Kaliṅga region reveals a symbiosis of Orissan and Andhra traditions and the far off Choḷa conventions.

The sculptural art of the temples in the Teliṅgāṇa region mostly confine to bas-reliefs. The sculpture in round is seen either in pillar brackets or in the *bhadragavākṣas*. In most of the Kākatīya temples, niches though are present, they play little or no role *vis-a-vis* sculptural decor or architecture. Being small in size and shallow they have no prominence and as a result the sculpture in the niches merge in the architectural scheme. The surfaces of the wall look pleasing and are endowed with dynamism which is due largely to the interplay of the graded wall and its component elements like pilasters.

The art of 11th century reveals two idioms—one showing the continuity of the earlier tradition and the other revealing the change that had set in the art. Sculpture in round or bas-reliefs in the early temples reveal heavy form and have polished surfaces. Although harmonious proportions are met with, the predeliction for short proportion is discernable. The squarish mask-like faces having high cheek bones, high arching eye brows and pointed pupils, the prominently shown ridge of the legs are notable features. The heavy beaded ornamentation that stand out from the body surface characterise the sculpture. In this respect it recalls woodwork and strongly resemble the sculpture of Bagali and other centres of 11th century A.D. in the Bellary region. The Rāmalingēśvara temple at Nandikandi display lifesize figures of the *dvārapālas*, Gaṇēśa and Sarsvatī. The *dvārapālas* reveal heavy physiognomy and squarish faces and slim and taut torso. In its form these are reminiscent of the *chauri*-bearer from Patancheru, now preserved in the National Museum, New Delhi. The Gaṇēśa image here is noted for the presence of *mūṣikavāhana* and for the elaborate ornamentation, especially the *mukuta* studded with diamonds and pearls with flowing *hāras* across the forehead. While the above sculptures have a dry finish, the image of Sarasvatī exhibit polished and smooth surfaces. Noteworthy is the large sized beaded *hāra* and the beaded chain like ornament become a common mannerism. The Nandi, in this temple is majestic. A characteristic feature is the festooned rump garland that remain constant in all the nandi figures from 11th century onwards.

The Kākatīya mannerism and feel are best evidenced in the figures of Paccala Somēśvara temple at Panagal.[22] Most of the sculpture is confined to tall and narrow offsets of the wall and each panel is framed by a lotus stalk. Though the figures are thinner idiom they have broad and heavy shoulders, the broad hips and round limbs. The full faces have high arching eye brows protruding eyes, long pointed nose, wide pouting lips, prominent chin and high cheek bones. Erect and elongated torsos are tightly modelled. Highly exaggerated contrapposto of the *śālabhañjika* figure is noticeable. The twist and torsion of the seated figures and the stance of Umāmahēśvara or

Kārttikeya and Valli, etc., are reminiscent of similar images of 10th century A.D. in this region. To an extent, these figures in its beaded ornamentation that stand out prominently and little angularities are after wooden tradition. Certain folkish nature is also evident in the art as instanced in the panels depicting Liṅgōdbhavamūrti, etc. Few panels depict Umāmahēśvara which reveal the popularity of this form as it was a preferred form of the *Kālamukhas*. The eight-handed Siva dancing on *apasmāra* is an interesting image as it shows the flowing *jaṭā* and Gaṅgā; it is a common feature among the Choḷa sculpture and bronzes of Naṭarāja. Also noteworthy is the depiction of dancing Gaṇēśa which is rather uncommon in the preceding centuries. Coquetish looking *śālabhañjikas* abound on the walls. Heavily ornamented, they stand, in *tribhaṅga* or *atibhaṅga* holding a branch of a tree and placing the other hand on the hip or on the head of the attendant figure. The Śiva-Naṭarāja image, in one of the shrines at Gudem (Pl. 55) is an excellent example exhibiting the Gaṅgā in the locks of *jatājūṭā* as noticed in the Panagal example. The eight-handed Naṭarāja dances on *apasmāra* in *catura* pose. He carries *sarpa*, *triśūla*, *pāśa* in right hands while the left hands have *sarpa*, *ḍamaru*. While the lower left hand is in *abhaya* the right lower is kept in *lolahasta* pose. In the *jaṭās* the Gaṅgā is shown. Śiva is accompanied by Gaṇēśa and Pārvatī. This along with the Panagal example, in its rendering reveal close similarity to the Papanasi example of 10th century.

Among the sculptures from Pudur, the figures of *Chauri*-bearer Pārśvanatha and Kumbhāṇḍa are good examples. In the site Museum at Alampur the images of Lakulīśa, Bhairava are examples of supple form.[23] The Lakulīśa, iconographically is distinguished from the earlier examples. Here he is shown standing with four hands. He holds in the right lower arm a featureless *gadā* and in right upper arm a *triśūla*; the lower left hand holds a *pātra* while the upper left hand carries a *ḍamaru*. He is bedecked with sorts of ornaments in a rather elaborate manner. It is interesting to notice the presence of a *Prēta*, an emaciated figure devoid of legs to the left of Lakulīśa. The naked form of Lakulīśa is noteworthy.

Bhairava, the popular god in the medieval pantheon, is a majestic figure although the arms are broken. The wild expression of the face is in consonance with the *ugra* form and the bodily torsion and heavy physique make the figure virile. A cat is shown on the right while a lizard is on the *gadā*. A four-handed Bhairava is found in a shrine at Gudem. Standing in *samabhaṅga* the god carries *ḍamaru* and *triśūlā* in right hands and *kapāla* and *sarpa* in left hands. The *prēta* and a prancing dog are shown on the left.

The Chennakēśava temple at Gangapur has a few sculptures mainly of the *dvārapāla* figures. These have squat proportions and attenuated forms.

The art of 12th century is best seen in the Thousand-pillared temple at Hanumakonda and has close similarity to the art of Gangapur and other related sculpture elsewhere.[24] Certain stylization has set in this art and it becomes the dominant trend. In this trend two sub-types are discernable. One is characterised by slim pillar like figures with little modulation of masses. The puffy squarish faces with prominent eye balls, long pointed noses and wide pouting lips are endowed with an abstraction. Tall crowns and the schematic carving of jewellery that stand out prominently are wooden. The grave or expressionless faces heighten this impression. The other mode has angular and stylised movement. Highly exaggerated stance, the emphasis of the thrust of high havel and the flexion of the right leg much lower down, being put across the arching left leg is a typical mannerism. Also is the physiognomy which has long oval face with broad forehead, high cheek bones, narrow jaw and prominent chin. So also the drooping shoulders, heavy breasts, highly thrust navel and slim limbs are noteworthy. In particular the carving of the eyes, double fold of the arching eyebrows are delineated with an elongation. Most figures are overladen with heavy jewellery mostly of the beaded and diamond stringed bands. Metallic in appearance, these look like filigree but in some cases they are wooden.

The mutilated figures of Vāsudēva, *dvārapālas*, dancers, attendant figures, etc., are noteworthy. The Nandi is a splendid example.

In the Alampur Site Museum, *Vīragal*, Sage (ASM 38), Sūrya (ASM 49), Umāmahēśvara, Bhairava (ASM 29), etc., are noteworthy.[25] In these images the continuity of Gangapur idiom is noticed and harsh angularities and heavy and tedious ornamentation are markedly seen.

Among the temples of 13th century the Rāmappa temple at Palampet, the Kōṭaguḍi at Ghanapur, the sculptural fragments from Warangal exemplifies the Kākatīya craftsmanship. In the Rāmappa temple[26] the decorative friezes on the *Kakṣāsana* walls depict cruciform rosettes, dancers, *mithunas*, *śālābhañjikas*, *Jīna* Pārśvanatha, elephant processions show delicacy and a generalised carving. The bracket figures of the *raṅgamaṇḍāpa* represent almost a coventional carving characterised by stiffness and frozen rigidity. They have a stylised cylindrical movement and cubistic carving. The angular protroburances dominate while the limbs are slim and pipelike; the faces are mask–like and the rather frozen quality of the face is grave in expression. Among the bracket figures represented here we encounter *Vṛkṣika*, *nartakī*, *nāgini*, *mardala*, etc. Although these are in dance poses, they may not represent any specific *karaṇa*. The ceilings are embellished with Śiva-Naṭarāja, lotuses or lozenge patterns. A frieze on the beam represents Śiva and Mātṛkās and Gaṇēśa in dance posture. In the Government Museum, Hyderabad, Varuṇa dancing on *makara* and Sarasvatī dancing on Swan are two interesting panels. In the Koṭaguḍi at Ghanapur the *raṅgamaṇḍapa* pillars have *śālabhañjikas* and *vyālas* on the brackets.[27] The *śālabhañjika* figures are supple and graceful. Among the sculptural fragments from the Sahasraliṅga temple at Warangal, the arachitrave showing the *makaratoraṇa* with reliefs of Śiva, Brahmā and Viṣṇu, Nandi and musicians is a delicately carved example. It is interesting to note all the gods are represented in dance postures. The strong diagonal movement of the *toraṇa* with arabesques provide a backdrop to the inset figures. Numerous sculptural fragments at the site exhibit *vyāla* brackets, *makaras*, women adorning ornaments, looking at mirror, etc. The walls of the Nagulapadu temple have reliefs of divinities in the lower register. In form and detail they show

remarkable similarity to the Warangal carvings and reveal extreme stylization.

The art of Rēnāṇḍu and the area ruled by the Telugu hoḍas in the coastal region show the influence of the art style of Teliṅgāṇa region. The female bracket figures in the Tripurāntakēśvara temple, Tripurantakam, the bas-reliefs from the Trikūtēśvara temple at Pushpagiri, the torso of Kumāra from Chebrolu, the Viṣṇu from Ryali are a few examples among the many that reveal strong influence of the art of Teliṅgāṇa region. The art of Kaliṅga region is best represented in the bas-reliefs and sculpture in round of the Varāha-Narasimha temple at Simhacalam. The art impulses from Bhubaneswar are quite evident here. In the sculptural art of the temples in Nellore and Chittoor districts the Choḷa influence is pervasive. Mostly the sculpture in round are preferred in these temples and the bas-reliefs on the temple walls are very few. The best examples of bas-reliefs come from the temples at Krishnapatnam. The sculptures reveal rigidity and schematization. Squarish face and heavy physiognomy dominate the form. Prominent knee and angularities are invariably seen in the sculpture.

Painting

The tradition of painting the temple walls or ceilings in the medieval temples of Teliṅgāṇa was in vogue. In the Telugu literature several references to the murals in the dwelling houses, palaces and temples are made and the accounts on the art of painting from *Kumārasaṁbhavam* and *Bhāgavatam* are ably discussed by Sivaramamurti. The earliest vestiges of murals in the Teliṅgāṇa region come from Alladurg.[28] The temple walls have murals of Lakulīśa, Umāmahēśvara, Mahēśamūrti (?), worshippers and the associated epigraphical evidence indicate that they belong to 11th century A.D. It is found on chemical analysis that plaster consisted of sand, micaceous and quartz particles, brick fragments and black granite particles. No vegetal material is found. There is no fine layer of lime and the colours are directly applied on the plaster. Red, Black, Yellow are dominant but blue is not used. The style of these murals reveal

continuity of Ellora murals of the Rāṣṭrakūṭa period. The existence of paintings is reported from Rachakonda, Pillalamarri, Tripurantakam, Macherla, Kolanupaka but little is known about the content and stylistic aspects.

Systematic study of the metal sculpture of medieval period is yet to be attempted. The temple bells from Kollipaka,[29] Śiva-Naṭarāja from Draksharama, Dīpalakshmī images from Warangal are noteworthy. The figures are simple and tend to be folkish and exhibit stylisation as in the stone sculptures. The bronze figures of Padmaprabha, Vardhamāna, Nēminātha, Pārśvanātha, Ambikā and a *chauri*-bearer from Bapatla are excellent specimens.[30]

FOOTNOTES

1. For the latest account on the history of Kākatīyas see *Annual Report on Epigraphy of Andhra Pradesh*, 1966; Venkataramanayya, N. and Sarma, M. Somasekhara, The Kakatiyas of Warangal in Yazdani, G., *Early History of the Deccan*, pts. VII-XI.
2. *Ibid.*, and Rao, B.S.L. Hanumantha *Religion in Andhra*, Guntur, 1973, pp. 254-99.
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4. Rajendra Prasad, B., Telingana Style-Early Phase, *Proceedings of the Andhra Pradesh History Congress* 1976-77, pp. 19-27.
5. *Annual Report of the Archaeological Department of H.H. Nizam's Dominions*, 1927-28. pp. 2-5.
6. Rajendra Prasad B., A Bhumija Temple At Nandikandi, *Journal of Andhra Historical Research Society*, Vol. XXXIV, pp. 8-14.
7. Radhakrishna Sarma, M. *Temples of Telingana*, Hyderabad 1972, pp. 77-83; M. Rama Rao, *Select Andhra Temples*, Hyderabad 1970, pp. 68-75. pls. XXVII-XXVIII.
8. *Ibid.*, pp. 92-99.
9. *Ibid.*, pp. 100-4.
10. *Ibid.*, pp. 115-122.
11. *Ibid.*, pp. 123-4.

12. *Ibid.*, p. 140.
13. *Annual Report of Southern Circle*, Archaeological Survey of India, 1912-13, p. 63.
14. *Ibid.*, Sastry Parabrahma, *Inscriptions of Andhra Pradesh : Cuddapah District*, Part I, Hyderabad 1977, p. 200.
15. Rama Rao, M., 1970, *op, cit*, pp. 10-15. pls. III-VI.
16. *Ibid.*, pp. 39-41, pl. XII-XIII.
17. *Ibid.*, pp. 61-63.
18. *Ibid.*, pp. 52-4.
19. Soundararajan, K.V., *Indian Temple Styles*, New Delhi, 1972, p. 130.
20. *Ibid.*
21. Sundaram, K. . *The Simhachalam Temple*, Simhachalam, 1969, pp. 158-207.
22. cf. fn. No. 5; also Rama Rao, M., 1970 *op. cit.*, pls. XXIX XXXII.
23. Waheed Khan, *Stone Sculptures in the Alampur Museum*, Hyderabad, 1973, pls. 11-12.
24. Gopalakrishna Murthy, S.. *Kakatiya Sculpture*, Hyderabad, 1970.
25. Waheed Khan, *op. cit.*, pls. 29, 38, 49.
26. Gopalakrishna Murthy, *op. cit.*, pls. 14-26.
27. *Ibid.*
28. Waheed Khan., *A Monograph on the Discovery of Mural Paintings at Alladurg*, Hyderabad, 1968.
29. Ramesan, N., Three Western Chalukyan Bells, *Lalit Kala*, No. 10. pp. 25-30.
30. Ramesan, N., Jaina Bronzes from Bapatla, *Lalit Kala*, No. 13, pp. 20-23.

8

THE LATE PHASE : THE VIJAYANAGARA TEMPLES

THE foundation of Vijayanagara empire in A.D. 1336 by Harihara I heralded a new era in the history of south India. The Rāyalaseema area had remained under the Vijayanagara rule since the foundation of the dynasty. The Teliṅgāṇa region more often witnessed continuous wars between the Bahamanis and the Vijayanagara rulers. Likewise, the coastal region was also formed the area for the struggle between the Gajapatis of Orissa and Vijayanagara monarchs. During the reign of the Harihara II (A.D. 1377-1404) the entire Tamilnadu came under Vijayanagar hegemony. Krishṇa Dēva Rāya was the greatest among the Vijayanagara rulers and his reign from A.D. 1509-29 marked the zenith of the empire. Entire Andhra Pradesh was under his control besides the region down to the Kanyakumari. This period is also noted for the growth of Telugu literature and Krishṇa Dēva Rāya's association with the famous poets like Allasāni Peddana, Dhūrjaṭi, Nandi Timmana, etc., is well-known. The end of the glory of Vijayanagara empire came in A.D. 1564 when the Muslim forces of Deccan captured Rāma Raya, had put him to death and pillaged the capital, Vijayanagara. Consequently, the successors continued to rule from Penukonda and Chandragiri but Vijayanagara never regained the former glory.

Saivism continued to enjoy the popular support as it had in the preceding age. But it was the Vaiṣṇavism that attained a pre-eminent position. Tirupati, Ahobalam, Simhachalam, Srikurman, Bapatla, Vontimitta, Pushpagiri have enjoyed royal patronage. The growth of Rāma cult is also evidenced during this period as a number of temples dedicated to Rāma were built.

Temple-architecture during the Vijayanagara period reached its final stage of evolution. The temple building activity was given due importance by the rulers as well as their subordinates. During this period, new temples were built and new adjuncts like the *gopura* or *kalyāṇamaṇḍapa*, minor shrines, etc., were added to the existing temples. A survey of the temples, even on selective basis, would give the nature of architectural style during the Vijayanagara period.[1]

The Lakshmīnarasīṁhasvāmi temple at Kadiri, Anantapur district, has a foundation inscription dated A.D. 1352. It faces the east and consists of the Lakshmīnarasiṁha, Dēvī shrine, the subsidiary shrines of Ānjaneya, Garuḍa, *maṇḍapas*, *kalyāṇamaṇḍapa*, *balipīṭha* and *dhvajastambha* and the temple kitchen–all enclosed in a *prākāra* with four *gopuras* on the cardinal directions. The principal shrine comprises of a *mahāmaṇḍapa*, *mukhamaṇḍapa* and a large *maṇḍapa* enclosing the *antarāḷa* and a *garbhagṛha* in *sāndhāra* circuit. The Dēvī shrine consists on plan, a *mahāmaṇḍapa*, a *mukhamaṇḍapa*, an *antarāḷa* and a *garbhagṛha*. The mouldings of the *adhiṣṭhana* consist of the *upāna*, *padma*, *jagatī*, *tripaṭṭakumuda*, *kaṇṭha* with *gala pādas*, *kapota* and *vēdikā*; both the shrines have identical *adhiṣṭhānas*. The wall is cantoned with square pilasters crowned by *pushpa potikās* and the shallow niches are surmounted by the *śālā śikhara*. Prominently carved *haṁsamālā* in the *uttara* part and a *kapota* decorated with the *nāsikās* terminate the wall. The *ēka tala vimāna* has *kūṭapañjaraśalā* elements at the base of the *vimāna* and the lack of *hāra* element above the *ardhārika* of the first storey is noteworthy. A square *grivā* and the *śikhara* are the crowing elements; on the *vēdī* a seated lion stands at each corner and the Garuḍa on the corners of the *grīvā*. The *vimāna* of the Dēvī shrine also has the same features.

Inside the lofty *mahāmaṇḍapa* the pillars are of varied types, the pillar with *vyāla*, the pillar with a pillaret projected to the fornt, the pillars with a projecting arm consisting of two or three pillarets. These are ornate, carved, with *vyālas*, *apsaras* on the shaft portion and have *pushpapotikās*. The other pillar type chiefly found in the *mukhamaṇḍapa* is the *citrakhaṇḍa* with pōtikās having tenon.

Among other structures, the *kalyāṇamaṇḍapa* shown in low frontal part and the distal into a higher one is noteworthy.

The Mādhavarāyasvāmi temple at Gorantla, Anantapur district was built as the inscription on the wall states, in A.D. 1354 by Narasimha of Sāluva family. This temple comprises a *mahāmaṇḍapa*, *mukhamaṇḍapa*, an *antarāḷa* and a *garbhagṛha*. A very ordinary temple of *ēka tala* class is however noted for the presence of *gaja krānta* pillar type with highly drooping *pushpapotikās*. The *citrakhaṇḍa* pillars have reliefs. The doorway of the *mukhamaṇḍapa* has on its jamb, the *gajakrānta* motif and *dvārapālas* and the Gajalakṣmī in *lalāṭa*.

The Śiva temple and the Rāma temples at Penukonda, on stylistic and associated epigraphic data may be dated to later part of 14th century A.D. It comprises on plan a *mukhamaṇḍapa*, an *antarāḷa* and a *garbhagṛha*. The *adhīṣṭhāna* mouldings consist of the *upāna*, *padma*, *jagatī*, *tripaṭṭakumuda*, *kaṇṭha* with *galapādas*, *kapota* and *vēdikā*. The graded wall is sectioned with prominent pilasters. Each section has either a *koṣthapañjara* or *kumbhapañjara*, the latter being mostly seen in the recesses. The niches are surmounted by the *śālāśikhara*. The pilasters have square bases, and octagonal shaft, *laśuna*, *tāḍi*, octagonal *kumbha*, *vīrakaṇṭha*, *phalaka* and *pushpapotikā*. Highly distinctive and projected *phalaka* and precise cutting characterise the pilasters. The lower portion of the walls have relief carvings in two registers. The squattish *ēka tala vimāna* of brick employs the *karṇakūtas* only over the first storey and a circular *grīvā* and *śikhara* are other features. Inside the *mukhamaṇḍapa* the *citrakhaṇḍa* pillars are employed. The *garbha* enshrines the image of Rāma, Lakshmaṇa and Sīta.

The Śiva temple almost identical to the above one shows few variations. The use of *makaratoraṇas* atop the niches, *kumbhapañjaras* and the lack of *karṇakūṭas* over the storey are worthmentioning. The *śālā* element in the first storey of the superstructure is coterminus with the top of *ardhārika*, a feature coming into vogue during this period. The pillars in the *mukhamaṇḍapa* recall the

examples at Kadiri—a pillar with an arm showing a lion based pillaret and topped by *pushpapotikās*.

The Mallikārjuna temple at Candragiri was in existence prior to the inscription dated to 1405 which records gifts to the temples. The projection of the *kapota* moulding above the niche is prominent. The closely spaced and highly projected pilasters characterise the wall and an *ēka tala vimāna* with a circular *grīvā* and *śikhara* is built with brick.

Pushpagiri preserves splendid temples of Vijayanagara period. The Chennakēśava temple was reconstructed in A.D. 1436 (Pl. 56). It comprises on plan, a *mukhamaṇḍapa*, an *antarāḷa* and a *garbhagṛha*. An ornate base consists of the *upāna*, *paṭṭikā*, *padma*, *jagatī*, *tripaṭṭa-kumuda*, *kaṇtha* with *galapādas*, *kapota* and *vēdikā*. Interesting is the profuse decoration of the mouldings. The *haṁsas* on *upāna*, *padma* showing vegetal patterns, *aśvathara* on *jagatī*, the constricted *kumuda* with *kīrttimukha* bands a regular intervals, *aśvathara* on a smaller *paṭṭikā*, the *kaṇtha* with *galapādas* showing *vyālās*, warriors, *vartulā* creeper patterns, etc., ornate *nāsikās* on *kapota* and in the *vēdikā*, the *gajathara* form the decorative detail. The *kumbha-pañjara* rises from the *tripattakumuda* level of the *adhiṣṭhāna*; at these points the projected face of *padma* moulding is carved into a *makara* on either end with arabesques in the centre and above the projection is fashioned into a *padmapīṭha* with a divinity at the *jagatī* level. Atop comes the *kumbha* with a decorated circular band and also a flowery band in semi-circular fashion emnating from the *kīrttimukhas*. The *siṁhamukha praṇāla* is set at the *tripaṭṭakumuda level*. The walls of the *garbhagṛha* and *antarāḷa* are highly ornate. Heavy pilasters with greater projection are sharply chisselled; these have square bases and the shafts are either octagonal or square with *mālāsthāna*, *laśuna*, *tāḍi*, *kumbha*, *padma*, *phalaka*, *vīrakaṇtha* and *pushpapotikā*. The painterly mode of carving of creeper patterns on the shaft is noteworthy. The recessed space incorporates the *kumbha-pañjara* topped by a highly forid *nāsikā*. In the intervening spaces the dieties and *apsara* are carved under a *makaratoraṇa* arch with a *kīrttimukha* at the apex. The *prastara* section is distinctive with the

highly projecting band of *haṁsamālā* and arnate *kapota* moulding. The rich and varied iconographic detail on the wall include Gaṇēśa, Rāma, Sīta, dancing Gaṇēśa, Viṣṇu, Kṛṣṇa preaching *Bhagavadgīta*, to Arjuna, Rati and Manmadta, Viṣṇu, Mahiṣāsuramardinī. Kaliya-mardinī, Veṇugōpala, Varāha and Nṛsimha.

The *dvi tala vīmāna* carries the *hāra* element in the top storey as well. The square *grīvā* and *śikhara* are the crowning elements. The *citrakhaṇḍa* pillars are featured inside the *mukhamaṇḍapa* and in the sanctum the Keśava image is enshrined.

Standing north to the Chennakēśava are the shrines dedicated to the Śiva known as Santānamallēśvara and Umāmahēśvara with a common *mukhamaṇḍapa*. These also belong to 15th century A.D. as they exhibit similar architectural design. The Santānamallēśvara is a *dvi tala vimāna* with circular *grīvā* and *śikhara* while the Umā-mahēśvara has a square *grīvā* and *śikhara*. Of these the Umāmahēś-vara has no decorative carving. The Santānamallēśvara presents on its walls the images of Viṣṇu, Rāma, Lakṣmaṇa, Sīta, Naṭarāja in *Urdhva jānu* pose, Kankalamūrti, Kirātārjunīya, Kṛṣṇa preaching *Bhagavadgīta* to Arjuna etc. The *adhiṣṭhāna* mouldings of the *mukhamaṇḍapa* consist of the *upāna*, *padma*, *jagatī*, *tripaṭṭakumuda*, *kaṇṭha*, *kapota* and *vēdikā*. The *gajathara* moulding on the *jagatī* part, *aśvathara* in the *tripaṭṭakumuda*, are noteworthy. The *gopura*, to the temple-complex, is a five-storeyed one. Another temple near the Trikūtēśvara temple across the river also belong to 14th century A.D.

The renowned temples of Rāmaliṅgēśvara and Venkataramaṇa at Tadapatri, Anantapur district are magnificient examples. The Rāmaliṅgēśvara temple has an inscription dated A.D. 1509 referring to the erection of *Bhogamaṇḍapa*, *gopura* and *prākāra*. This temple complex comprises of the Rāmaliṅgēśvara, the Rāma and the Pārvatī shrine besides the *kalyāṇamaṇḍapa*, *balipīṭha*, *dhvajastambha* and other smaller shrines and *maṇḍapas*, all enclosed within a *prākāra* with gateways. On plan, the Rāmaliṅgēśvara and the Rāma shrines, possess a *rangamaṇḍapa*, *antarāḷa* and *garbhagṛha* exhibiting offsets

and recesses. The *adhiṣṭhāna* mouldings consist of *upāna*, *jagatī*, *padma*, fluted *kumuda*, *kaṇṭha* with *galapādas*, *kapota* and *vēdikā*. In the wall the central projected section is framed by a pilaster with a narrow tall niche topped by the *śālāśikhara*. The graded projected parts have pilasters on either end while the recessed portions have the *kumbhapañjara* ornament. In the *prastara* region the *kapota* is richly decorated with the *nāsikā*. The *dvi tala śikhara* has a circular *grīvā* and *śikhara*. The *rangamaṇḍapa* provided with entrances on all the sides is lofty with the typical heavy Vijayanagara *gajakrānta* based pillars, at the porches.

The *gopuras* are splendid examples of sculptural art. Minutely carved with precision and elegance they have high *upa pīṭha*, *adhiṣṭhāna* and the walls in their projections and recesses incorporated the sham niches, *kosṭhapañjaras* with divinities, *kumbhapañjaras*, and mostly, circular pilasters. In the *upapīṭha* section the *kūṭa* shrine models are carved at regular intervals. The south *gopura* is preserved only upto the roof level as against the others which are fairly preserved.

The Venkataramaṇa temple belongs to early 16th century A.D. It comprises on plan a *mahāmaṇḍapa*, *mukhamaṇḍapa* and *antarāḷa* and a *garbhagṛha*. Although the *adhiṣṭhāna* is identical the pronounced nature of the *padma* moulding is noteworthy. The wall features are identical to the Rāmaliṅgēśvara but the ornate character distinguishes this temple. The bas-reliefs in three registers on the wall exhibit the themes from the Rāmāyaṇa and divinities. The *haṁsamālā* in the *uttara* and on the *kapota* the florid *nāsikās* with the *kīrttimukha* head and the *vyālavaṛi* above interspersed with the *gaṇa* figures, in its rendering are distinctive. The *dvi tala vimāna* has a circular *grīvā* and *śikhara*. The high and ornate *mahāmaṇḍapa* has massive pillars in the inner columnation. The pillars with three arms containing a pillaret, the pillar with one arm having a pillaret, the pillar with *vyāla* rider on the shaft and *kaṭṭustambhas*. Especially the pillars on the exterior are alternatively decorated with *apsara* figure on the shaft. Massive architrave and entablature carry the Viṣṇu's forms. The *mukhamaṇḍapa* east doorway in its broad jambs

have lotus and creeper designs and the *dvārapālas* at the base and the Gajalakṣmī in the *lalāṭa*. Similar ornate doorways are seen on other sides and in the *antarāḷa* and *garbhagṛha* as well.

The Dēvī shrine is an *eka tala vimāna*. Distinctive is the carving of the *kumbhapañjaras* in the recessed parts originating from the *upāna* moulding in the base. Thus the wall with closely spaced pilasters, the *kumbhapañjaras* spanning the entire height of the wall, shallow niches with prominent *kūṭa* models and a simple *kapota* moulding atop, all these provide a contrast to the highly seperated horizontal mouldings of the base. Another *eka tala vimāna*, entirely built in stone and stellate on plan is an elegant structure. Although identical in design to the Dēvī shrine, the prominent *pushpapotikās* of the pilasters, the *kumbhapañjaras* above the base and the niche in its organisation produce a different effect. Highly faceted and tall, *kūtas*, *śālā* and *pañjara* are carved on each projecting and the recessed parts of the first storey. Circular *grīvā*, and *śikhara* with *kūṭa* projection on each cardinal point are interesting examples of rear usage.

An excellent example of the *ratha* with horses is preserved simulating the *aka tala vimāna*.

The Vīrabhadra temple at Lepakshi, Anantapur district is a shrine of late 15th century A.D. and later in 16th century A.D. additions to the temple were made by Virūpanna. These probably are the *mahāmaṇḍapa* of the Vīrabhadra temple and the *Kalyāṇa-maṇḍapa*. On plan this temple comprises of a *mahāmaṇḍapa*, *mukhamaṇḍapa* an *antdrāḷa* in *sāndhāra* scheme. Architecturally the exterior of the temple is plain, exhibiting the *pāda bandha adhiṣ-ṭhāna*, and plain walls. The bas-reliefs on the walls depict the stories of Sriyala, Kirātārjuniya, etc. The *dvi tala vimāna* is surmoun-ted by a circular *grīvā* and *śikhara*. However, this temple is renowned for its *mahāmaṇḍapa* which has exquisitely carved pillars with life size figures of Tumburu, Dattātrēya, Brahmā, Nārada, Rambha, Padmini, Naṭarāja, etc. The pillars are massive with single or multiple pillarets and have *pushpapotikās*. The paintings in this and in the

mukhamaṇḍapa are masterpieces of the Vijayanagara mural tradition. The *Kalyāṇamaṇḍapa* is another magnificient structure, now dilapidated. The Viṣṇu shrine is a *dvi tala vimāna* with a square *grīvā* and *śikhara*. The *nāgaliṅga* carved on the South, entirely hewn out of rock is a rare example.

At Srisailam, the Umāmahēśvara temple, the *mukhamaṇḍapa* of the Mallikārjuna shrine were built by Harihara II in A.D. 1405. The Umamahēśvara temple, a modest structure in a pure Vijayanagara style, consists of a *mukhamaṇḍapa* and a *garbhagṛha*. It lacks superstructure. The base and the wall pattern recall the temples of Tadapatri. The *prākāra* to the temple was erected in A.D. 1456.

The Cehnnakēśava temple at Markapur, Prakasam district may be dated to earlly 16th century A.D. prior to the earliest records dated A.D. 1533. This temple-complex consists of the Chennakēśava featuring a *rangamaṇḍapa*, a *mukhamaṇḍapa*, an *antarāḷa* and a *grabhagṛha* and the Lakṣmī temple lacking on plan the *raṅgamaṇḍapa*. These are surrounded by a *tiruchuttumālā* along the *prākāra* with a *gopura* on the east. An *utsavamaṇḍapa* is situated on the south-east erected probably in A.D. 1533. The Chennakēśava temple stands on a high *upapīṭha* and a *pādabandha adhiṣṭhāna*. The walls are cantoned with pilasters and a niche in the central part. The superstructure is one storeyed and has a square *śikhara*. But the *raṅgamaṇḍapa* with typical Vijayanagara columns is lofty and ornate. Inside the *mukhāmaṇḍāpa* the *citrakhaṇḍa* pillars are employed. The triple-jambed doorway of the *garbhagṛha* has Jaya and Vijaya at the base of the jambs. The Lakṣmī shrine is two storeyed with circular *grīvā* and *śikhara* and identical in other features to the neighbour. A *dhvajastambha* and an ornate *balipīṭha* are situated on the east.

The Chennakēśava temple at Somapalli in Chittoor district has additions of 16th century A.D. of excellent workmanship. Especially, the *kalyāṇamaṇḍapa* and the *mahāmaṇḍapa* have typical Vijayanagar pillars.

In the Teliṅgāṇa region the Madana Gopālasvāmi temple at Jatprolu belongs to the Vijayanagara period (Pl. 57). This temple

complex comprises of the main shrine consisting of a *raṅgamaṇḍapa mukhamaṇḍapa*, *antarāḷa* and *garbhagṛha* and the Dēvī temple, *yāga śālā*, *pāka śālā* all surrounded by a *tiruchuṭṭumāla.*[2] The temple exterior has a *kapotabandha* type of *adhiṣṭhāna* and the walls have shallow niches and pilasters. Noteworthy is the use of pillarets in the niches which is unknown during this period. The *haṁsamālā* and *kapota* are seen in the *prastara* region. The relief sculptures in the *kaṇṭha* part of the *adhiṣṭhāna* and on the pillarets and wall include Garuḍa, ,*vyālas*, *gajas*, *ṛṣis*, horse riders, elephant riders, fishes and erotic figures. An *eka tala vimāna* has a square *grīvā* and *śikhara.* The *stupī* is preserved. The lion is carved on the corners of the *pidhānaphalaka.*

The *raṅgamaṇḍapa* has 88 pillars and the types include the *kaṭṭu mañchastambha*, *karṇastambha* and *hasti-yālistambha.* The pillars with pillarets around and the pillars with two arm with *vyālas* are mostly preferred. The decorative carving on these consist of *siṁha*, *gajavyālas*, horse riders, *apsaras* and *sālābhañjikas.* The *mukhamaṇḍapa* has four pillars of the *citrakhaṇḍa* type with reliefs showing Viṣṇu, *haṁsas*, lotus medallions, Garuḍa, Hanuman, Krishṇa, Bālakrishna, Viṣṇu-Anantaśayana, Ālwars, and Śārdulas. In the *antarāḷa* the lintel is decorated with *haṁsamālā.* An ornate doorway of four jambed variety of the *garbhagṛha* has *dvārapālas* at the base of the jambs, the Gajalakshmī on the *lalāṭa* and the śālā, *kūṭa* and *pañjara* in the overdoor, Inside the *garbhagṛha* the standing figures of Madanagōpāla, Rukmiṇi and Satyabhāma are instālled on a *pīṭha.*

The *tiruchuṭṭumālā* is fairly preserved and the *gopura* is highly ornate. The *balīpīṭha* and *dhvajastambha* are also fairly preserved.

There is no inscription associated with the temple; on stylistic grounds this may be dated to 15th century A.D.

The Mādhavasvāmi temple at Manchalakatta, Mahabubnagar district is another example of 15th century A.D. and identical to the Madanagōpāla temple. Smaller in size, this has 44 pillars in its *raṅgamaṇḍapa.* On the ceiling the Daśāvatāras are carved. The

exterior of the temple consists of *kumbhapañjaras* and niches. The sculptures on the wall represent Daśāvatāras, *Āḷwars*, Viṣṇu, Kṛṣṇa, etc. An *eka tala vimāna* with square *śikhara* is noteworthy. The *tiruchuṭṭumālā* is in ruins.

The Kalyāṇa Venkaṭēśvara temple at Narayanavaram was erected in A.D. 1541. The *maṇḍapas* and *gopuras* of the Kāḷahastīśvara temple are also Vijayanagar constructions. The *gopura*, 100-pillared *maṇḍapa* were erected by Krishṇadēvarāya in A.D. 1516. In the Gōvindarājasvāmi temple at Tirupati, the *citrakūṭamaṇḍapa* and *kalyāṇamaṇḍapa* belong to 15th century A.D.

In Nellore district the temples at Udayagiri are of Vijayanagara period. The Raṅganāyaka temple, the Kṛṣṇa temple, the *kalyāṇamaṇḍapas* belong to 16th century A.D. (Pl. 58). The image of Bālakrishṇa from the Kṛṣṇa temple was taken away by Krishṇadēvarāya and was installed in Krishnapuram in A.D. 1565.

Thus the temple of the Vijayanagara period mostly consist of a *raṅgamaṇḍapa*, a *mukhamaṇḍapa*, an *antarāḷa* and a *garbhagṛha*. Other adjuncts of the temple complex are the Dēvī shrine, *utsava* or *kalyāṇamaṇḍapas*, *yāgaśālā*, *pākaśālā*, *balipīṭha*, *dhvajastambha*, *tiruchuttumālā* and a *prākāra* with *gopuras*. In the bases at times *upapītha* is employed. The base normally exhibits highly picked up *padma* moulding and *vēdikā* above the *kapota* moulding. The *praṇala* is usually of *siṁhamukha* type. In the walls the *kumbhapañjara* and shallow niche mostly with a *śālā* ātop form the constituent elements. The bas-reliefs on the wall in two or three registers in the middle portion of the wall are invariably adopted for decorating the wall. Mostly *dvi tala vimānas* with a circular *śikhara* are encountered though square *śikharās* are also met with in few examples. The *śukanāsā* has gone out of favour. Huge *raṅgamaṇḍapas* with massive pillars are the most favoured. The virile character of the monument is seen in the *raṅgamaṇḍapas*. The corbel of the pillars evolves into highly drooping *pushpapotikās*. The massive pillars with pillarets are typical of this period. In most of the architectural elements the Vijayanagara temple reveals a strong preference to the

Drāvida tradition. The *gopuras* become massive and tall with four or five storeys and are profusely carved.

The sculptural art of the Vijayanagara period shows the popularity of relief sculptures. The art is influenced by the late Cāḷukya-Choḷa and Kaliṅga traditions in the respective regions like the Rāyalaseema; Chittoor, Nellore, Prakasam, Guntur, Krishna and West Godavari and the East-Godavari, Visakhapatnam and Srikakulam districts.

The relief sculptures in the temples of Rāyalaseema are the most representative of the art of Vijayanagara period. They are mainly confined to the walls of the temple and are arranged in two or three registers. Mostly the carving is shallow and generalised. However, splendid examples are noticed in the temples at Pushpagiri, Srisailam and Tadapatri. Few examples, of special interest are mentioned here. Krishṇa preaching *Bhagavadgīta* to Arjuna in the Santānamallēśvara temple at Pushpagiri is a rare representation in Indian art. Krishna sits on a *padmapīṭha* in *ardhaparyaṅkāsana*, turning his head towards Arjuna. The serene grace shown in Kriṣṇa's face is remarkable and the slim body reveals attentuation. He holds *cakra* and *śaṅkha* in the upper right and left hands and the lower left hand is placed on the knee and the lower right arm in *vyākhyāna-mudrā*. Krishṇa is adorned with the *dhammila* hairdo bejewelled with pearl strands, *cakra kuṇḍalas*, *graivēyakas*, *hāras*, *sarpavalaya*, beaded *kēyūras*, two stranded *yajñopavīta*, and a short undergarment. Arjuna is shown standing with folded hands, turning his head to his right. His face and the stance reveal the reverential attitude. Kṛṣna is represented also as Bālakrishṇa, Kaliyatāṇḍava, Madanagōpāla mostly as in the temples at Tadapatri, Pushpagiri and Jatprolu. Rāma, Lakṣmaṇa and Sīta also are frequently represented; the best examples come from Tadapatri and Pushpagiri. The Daśāvatāras of Viṣṇu in the ceilings, doorways and on the temple walls are usually featured. Among the Saivaite representations most of the *anugraha* and *tāṇḍava* forms are represented. Śiva-Naṭarāja in *catura*, *ānanda* and *urdhvajānu* modes are mostly rendered. Of these the one on the north wall of Mallēśvara shrine at Pushpagiri is an unique example.

Śiva is shown as adorning his earlobes with *kuṇḍālas* and tying *kinkiṇi* on his feet. Another interesting example of Śiva in *sandhyā tāṇḍava* accompanied by Brahmā, Viṣṇu, Dēvī and Nandikēśvara is depicted on the *prākāra* wall of the Mallikārjuna temple at Srisailam.

The Kirātārjunīya theme is a favourite one as its representations are seen in the temples at Pushpagiri, Lepakshi, Sri Sailam etc.

The themes from *Rāmayāṇa* and *Bhāgavata* are invariably represented on the temple walls. The temples at Tadapatri, Sri Sailam, Pushpagiri, Jatprolu, Penukonda are worth mentioning. Saivaite mythological themes like the story of Śibi, story of Mrgavyādha, story of Sriyala, Śiva and the Chenchus, the Candrāvati worshipping Śiva etc., are shown in the reliefs of the temples at Lepakshi and Srisailam. The animals are frequently represented and the full size monkeys on the cornice of the temples of Vijaya-nagara period adds a touch of humour to the content of the wall. Acrobats, cowherds, shepherds are also portrayed along with the warriors and horse riders. Graceful *śālabhañjikas* are mostly carved on the pillars and in the *gopuras*. Some of the best examples are seen in the temples at Lepakshi, Tadapatri, Udayagiri, etc.

The mural tradition of the Vijayanagara period is wellknown through the paintings in the Vīrabhadra temple at Lepakshi. Other temples with murals are known from Sompalle, Tadipatri, Rayachoti, Kadiri, Chippagiri, Gandikota, Macherla, etc. At Lepakshi the paintings depict the scenes from *Rāmayāṇa*, the *Mahābhārata*, the *purāṇas* and secular scenes, (Pl. 59). Among the secular scenes Vīranna and Virūpanna with retinue receiving sacred ashes in a panel holds prime interest.[3]

The bronzes of the Vijayanagara period are well distributed all over in the temples of Āndhra dēśa. Among these the bronzes of Sīta, Rāma and Lakṣmana from Kopparam, Venugōpāla with the consorts Rukmiṇi and Satyabhāma from Chimakurti, Somaskanda and Naṭarāja from Srisailam, Vīrabhadra and Bhadrakāḷi from Lepakshi and the celebrated figures of Krishna Dēva Rāya and his

queens from Tirupati among the portrait figures of kings and queens are notable (Pl. 60).

FOOTNOTES

1. Most of the temples discussed here, are dealt with by Kamesvara Rao, V. *Selected Vijayanagara Temples of Rayalaseema*, Hyderabad 1976.
2. Sreenivasachar, P. *The Archaeological Bulletin No. II*, Hyderabad 1963.
3. Sivaramamurti, C., *South Indian Painting*, New Delhi 1968.

GLOSSARY

Adhiṣṭhāna : socle of a temple.

Alpavimāna : one storeyed temple.

Āmalaka :
Āmalasaraka : } myrobalan; flattened cogged stone.

Anārpitahāra : the row of *kūṭa*, *śālā pañjara* shrines above the terrace seperated from the wall of the superstructure.

Anēkāṇḍaka : a curvilinear *śikhara* having a cluster of smaller spires around the base and half spires on the cardinals.

Antarāḷa : vestibule.

Antarīta : a recessed moulding small in size.

Antarapatra : a recessed moulding.

Ardharatna : half-diamond motif mostly seen on the door jamb.

Ākāśa liṅga : liṅga shaped finial placed over the *āmalaka*.

Aṣṭaparivāra : eight seperate shrines surrounding the main temple.

Aṣṭāśra kumuda : eight-sided moulding of the *adhiṣṭhāna*.

Aśvathara : the row of horses on a narrow band in the socle.

Bālapañjara : the decorative feature in the recessed part of the *śikhara*.

Balipīṭha : a pedestal on which ritual offerings are placed.

Bēki bhairava : crouching human figure.

Bhadra : central offset.

Bhadrāvalokana : a square or rectangular window with vertical posts and lattice.

Bhadragavākṣa : a square or rectangular porch with vertical posts and trellis and a bas-relief on the hind wall.

Bharaṇi : pillar capital.

Bhāraputra : weight bearing figures.

Bhārapaṭṭa : beam.

Bhūta : goblin.

Bhūtamālā : a frieze of goblins shown below the roll cornice moulding.

Bhūmi : storey.

Bhiṭṭa : plinth moulding.

Bhitti : wall.

Brahmakānta : a variety of pillar or pilaster tetragonal in form.

Candraśālā : *caitya* dormer motif.

Candraśila : moonstone in front of the door sill.

Chāyda : awaning. It may be either ribbed or corrugated.

Citrakhaṇḍa : a vareity of pillar.

Citratoraṇa : a variety of torana decorated with flowers, creepers etc.

Dēvakoṣṭha : niche on the wall.

Dvāra : doorway.

Dvi tala : two storeyed.

Dvi aṅga : having two proliferations, central and corner projections.

Eka tala vimāna : one storeyed temple.

Gaja : elephant.

Gajākrānta : a pillar having at its base an elephant standing on a lion.

Gajavyāla : a motif depicting the composite form of an elephant and leonine forms.

Gajapṛṣṭha : the form of a superstructure in the shape of an elephant's back. It goes with the apsidal temples.

Gtajathara : row of elephants carved on a narrow band in the socle.

Gala : neck; a recessed moulding of a socle; a clerestory below the *śikhara*.

Galapāda : rail pattern of the *gala* or *kaṇṭha* of an *adhiṣṭhāna*.

Garbhagṛha : sanctum.

Ghaṇṭa : bell shaped moulding in the superstructure.

Ghaṇṭamālā : bell and chain motif.

Ghaṭa : vase.

Gūḍhamaṇḍapa : closed hall, in front of *antarāḷa*.

Haṁsamālā : a row of geese carved on the *valabhī* moulding below the cornice.

Hāra : garland, necklace; connotes a row of miniature shrines called *kūṭa, śālā* and *pañjara* above the terrace.

Hastipṛṣṭha : same as *gajapṛṣṭha*.

Hasti-yāḷistambha : pillar having elephant and a composite animal on the shaft.

Jāḍyakumbha : an inverted cyma recta moulding in the socle.

Jagatī : platform or a terrace over which the shrine proper is built. In the Drāviḍa tradition, this term denotes the vertical moulding above the *upāna* in the socle.

Jāla : lattice.

Jāla vātāyana : Latticed window.

Jaṅghā : wall; also denotes the shaft part in the pillar.

Kakṣāsana : seats with back-rest.

Kalaśa : a vase shaped finial; also a vase shaped moulding in the socle as well as in the pillar capital.

Kalyāṇamaṇḍapa : an independant structure with or without a raised platform inside. A hall where ceremonial wedding of the god and goddess takes place.

Kampa : fillet.

Kaṇtha : a recessed moulding in the socle.

Kapota : over-hanging eave cornice; a prominent flexed moulding in the entablature. In the socle it acts as a crowning member.

Kapotāli : cyma recta cornice moulding.

Karṇa : projected corner part of the wall.

Karṇāṇḍaka : corner amalaka in the *vēṇukośa* that distinguishes the storeys in the *śikhara*.

Kārṇika : a knife edged convex moulding in the socle.

Kaṭi : wall.

Khaṇḍa : segment; a horizontal course in the *śikhara*.

Khattaka : niche.

Khūra : hoof; the lowest moulding in the socle.

Kīrttimukha : face of glory.

Koṣṭha : niche.

Kosthapañjara : a secondary projection with its own entablature and roof.

Kumbha : a flat and bulbous moulding in the pillar capital.

Kumbhika : the base of the pillar.

Kumuda : the central moulding of the socle. It may be either *tripaṭṭa* three faceted or *vṛtta* circular.

Kuṇḍa : tank.

Kūṭa : a shrine square on plan with four sided roof with a finial. Usually it is placed at the corner of each storey in the superstructure or in the *hāra* over the terrace.

Kūṭastambha : a pilaster terminated by a *kūṭa* shrine model. Usually occurs on the wall. In the *Bhūmija* form it occurs in the superstructure.

Latā : creeper.

Latāpatra : creeper and foliage.

Latina : single spired tower, curvilinear in form.

Lalāṭabimba : it occupies the centre of the door lintel.

Lūpā : rafters employed in the construction of ceiling.

Māḍakkovil : a storeyed shrine or a mansion raised on a platform.

Madhyalatā : central shoot or offset in the *Śikhara.*

Mahāmaṇḍapa : an open or closed hall in front of the vestibule.

Makaratoraṇa : a decorative motif with *makara* at either end supporting the garland. It is either arched or straight. It occurs either at the apex of a niche or on the door lintel or on the gateway lintel.

Mālā : central projected part of the *Bhūmija śikhara.*

Mālāsthāna : the top of the shaft, often cubical in shape decorated with the garlands and other motifs.

Mañchaka or a type of socle preferred for secular buildings.

Mañchabandha : Also it is found used in the temples. The *kumuda* moulding is not used, as a rule, in this socle.

Maṇḍapa : hall.

Maṇibandha : diamond motif.

Mukhacatuskī : porch.

Mukhamaṇḍapa : pillared hall, in front of the vestibule.

Mukhaśālā : the closed hall; the first part in front of the vestibule in the early temples of Orissa.

Muktamālā) *Muktādama*) pearl festoons.

Mūlaprāsāda : principal shrine.

Nāla : water chute.

Nāsikā : chaitya dormer; a projected arched opening.

Nandi maṇḍapa : an independant pillared hall housing the Nandi image, in front of the temple.

Nātyamaṇḍapa : dancing hall.

Nirandhāra : temple without an inner ambulatory.

Pāda : pilastered wall.

Pādabandha : a variety of socle.

Padma : lotus; it is used as a decorative feature in the subbase and in the socle. In the pillar capital it occupies below the abacus.

Padmapīṭha : lotus pedestal.

Pañchāyatana : when in an enclosure, four shrines, each in a corner surround the main shrine.

Pañcharatha : five projections in a temple wall.

Pañchaśākhā: five jambed as in a door way.

Pañjara : miniature apsidal shrine.

Pattikā : a projected moulding thick in size.

Parivāra ālayas : subsidiary shrines.

Phalaka : abacus, a member of the pillar capital.

Phāṁsanā temples with pyramidal superstructure.

Pīḍa Deul : shrines with stepped or tiered superstructures in the Kaliṅga tradition.

Pīṭha : base, socle.

Potikā : corbel, bracket of a pillar.

Pushpapotikā : a double flexed arm whose end is fashioned into a lotus.

Pradakṣinapatha : circumambulatory path.

Prākarā : enclosure wall.

Prāsāda : temple, palace.

Prastara : entablature over the wall or pillars.

Prati : the topmost moulding of the socle.

Pratibandha : a type of socle.

Pratolī : gateway lacking the tower.

Raṅgamaṇḍapa : an open hall used for theatrical purposes.

Ratha : chariot or monolithic temple car; a graded projection of the wall.

Raticitra : erotic figures.

Ṛṣis : sages.

Rūcaka : square, a type of column.

Rēkhā : curvature.

Saduram : a square sectioned part of the pillar.

Śākhā : jamb.

Śālā : shrine of oblong plan with barrel vaulted roof crowned by *stūpīs*.

Śālāśikhara : wagon topped or barrel vaulted.

Salilāntara : a recessesed portion in the wall.

Sāndhāra : temple with inner ambulatony.

Sarvatobhadra : temple with four doors on cardinal directions.

Śikhara : in the *Drāviḍa* tradition it is the topmost part of the superstructure. It comes above the *grīvā* and it may be square, circular, octagonal, apsidal etc. In the Nāgara tradition the *śikhara* refers to the entire superstructure.

Siṁhamukha : 'lions mouth' seen in *praṇāla*.

Siṁhapāda : lion base; mostly used in the pillars.

Śīrṣa : bracket.

Skandha : shoulder course at the top of the *śikhara*.

Sopāna : flight of steps.

Stambha : pillar.

Sthapati : architect.

Stūpī finial of *vimāna* or *gopura*.

Śukanāsā : 'parrot's nose or beak'. It comes above the antarala terrace and is an integrated projection of the superstructure. Its front normally has a *chaitya* arch.

Suratara : a recessesed chase in the *śikhara* of Nāgara tradition.

Tala : storey.

Tāḷapatra : palmette; usually occurs as a motif in the pillar capitals.

Tāṭi or *Tāḍi* : a cushion shaped member above the *kalaśa* in the pillar capital.

Taraṅgapotikā : a corbel showing wavy roll profile.

Toraṇa : an arch; a gateway.

Tiruchuṭṭumālā : cloister around the enclosure wall.

Trikūṭa : three *vimānas* either arranged in a line or placed around a common hall.

Tripaṭṭakumuda : tri faceted *kumuda* moulding in the socle.

Triśākhā : triple jambed.

Tulāpīṭha : five projecting rafter ends.

Udgama : pediment.

Upāna : the lowermost moulding of the socle.

Upapīṭha : the sub-base.

Uttara : the lowermost moulding of entablature, the principal beam.

Vājana : a moulding of *adhiṣṭhāna* and *prastara.*

Valabhī : it comes between the *vajana* and *kapota* in the entablature. It is decorated with either *haṁsamālā* or *bhūtamālā.*

Vātāyana : window.

Vēdikā or *Vēdī* : a railing like moulding in between *kapota* and *bhitti.*

Vedibandha : socle consisting of the mouldings *khūra, jāḍya-kumbha kalaśa, antarapatra* and *kapotāli.*

Vēṇukośa : lateral offset of the superstructure.

Vimāna : denotes the entire structure from the base to the finial.

Virāla : A decorative motif showing *kirttimukha* in the centre and a lion on either side.

Vīrakaṇṭha : A dowel live member in the pillar capital.

Viṣṇukānta : an octagonal pillar.

Vyālamāla : a frieze of leonine form.

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Fig. 1. Dot indicates Buddhist Sites in Andhra Pradesh.

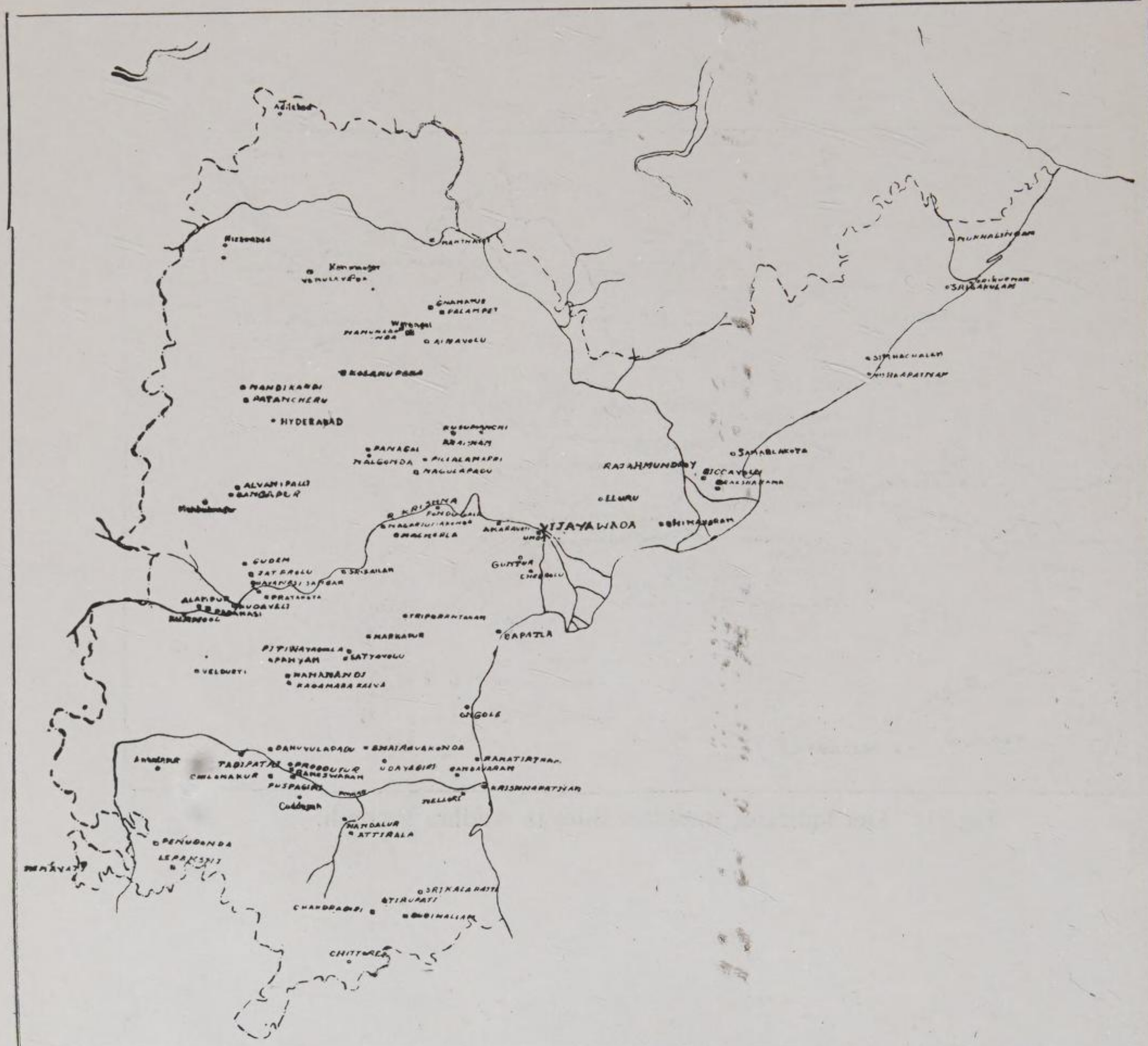


Fig. 2. Temple Sites in Andhra Pradesh.

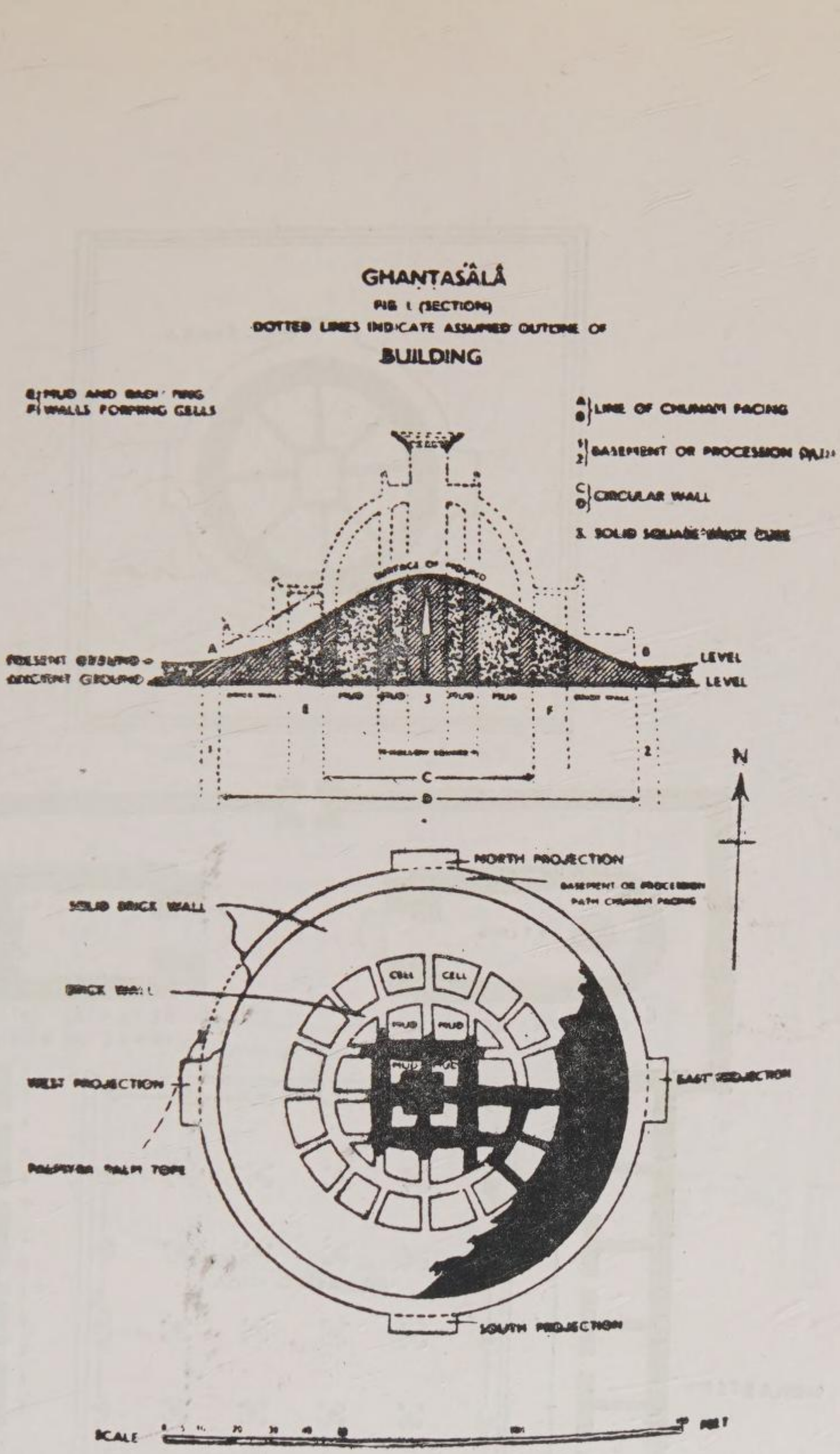


Fig. 3. Ghantasala, *Stūpa*, Ground Plan and Section. After Rea.

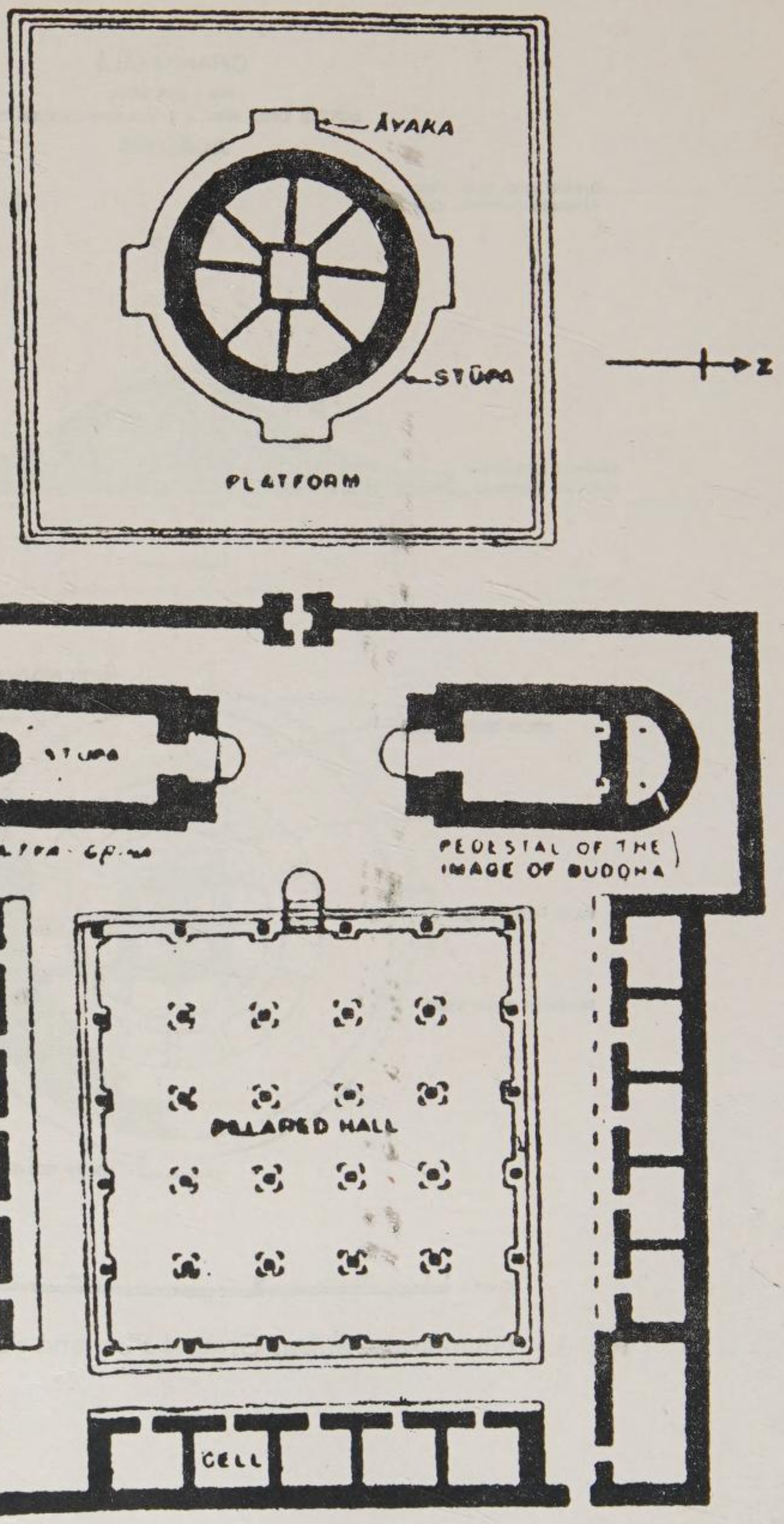


Fig. 4. Nagarjunakonda, Buddhist establishment, Ground Plan.

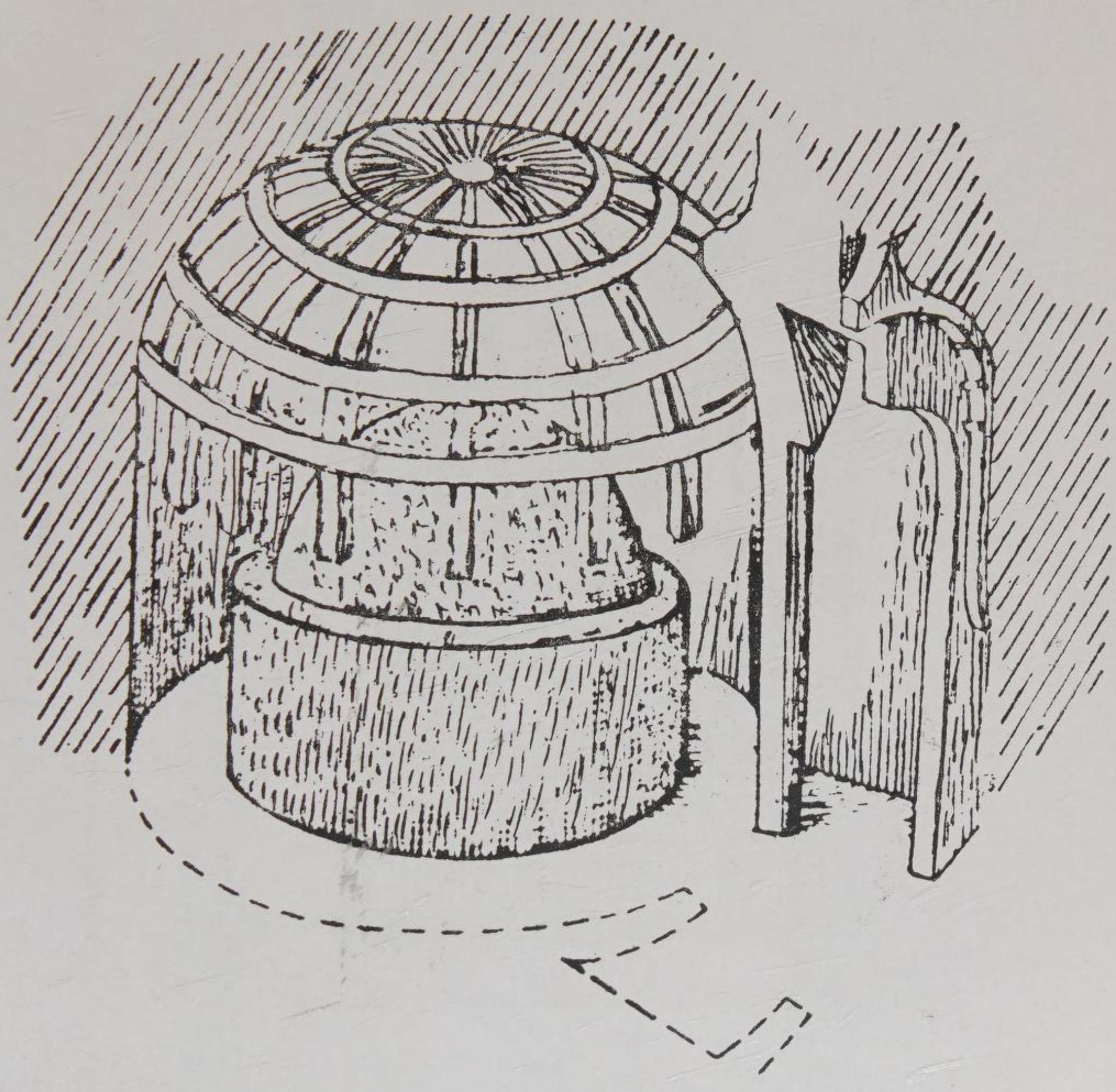


Fig. 5. Guntupalli, Rock-cut *Chaitya*, Section.

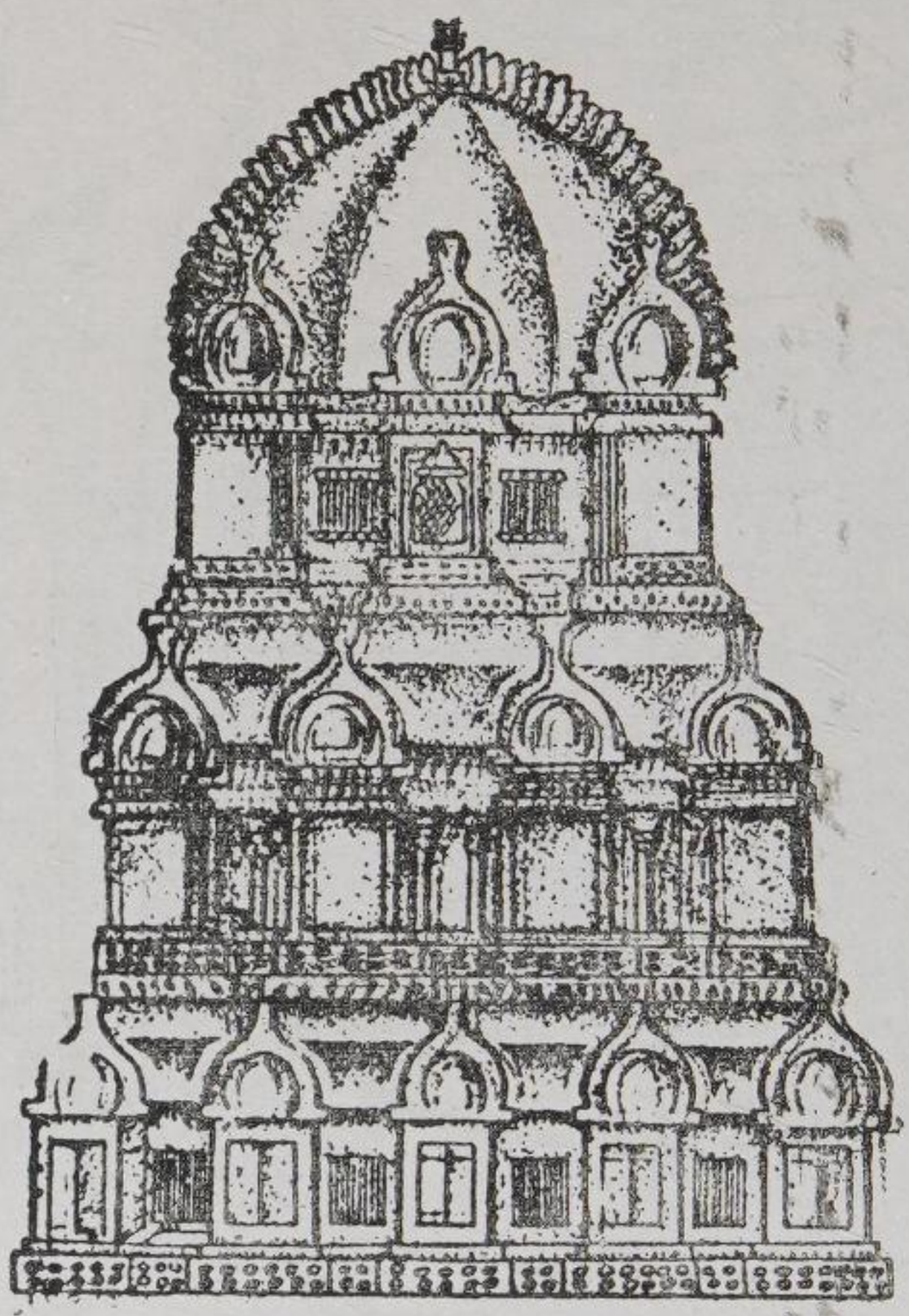


Fig. 6. Ghantasala, Bas-relief showing a Structure.

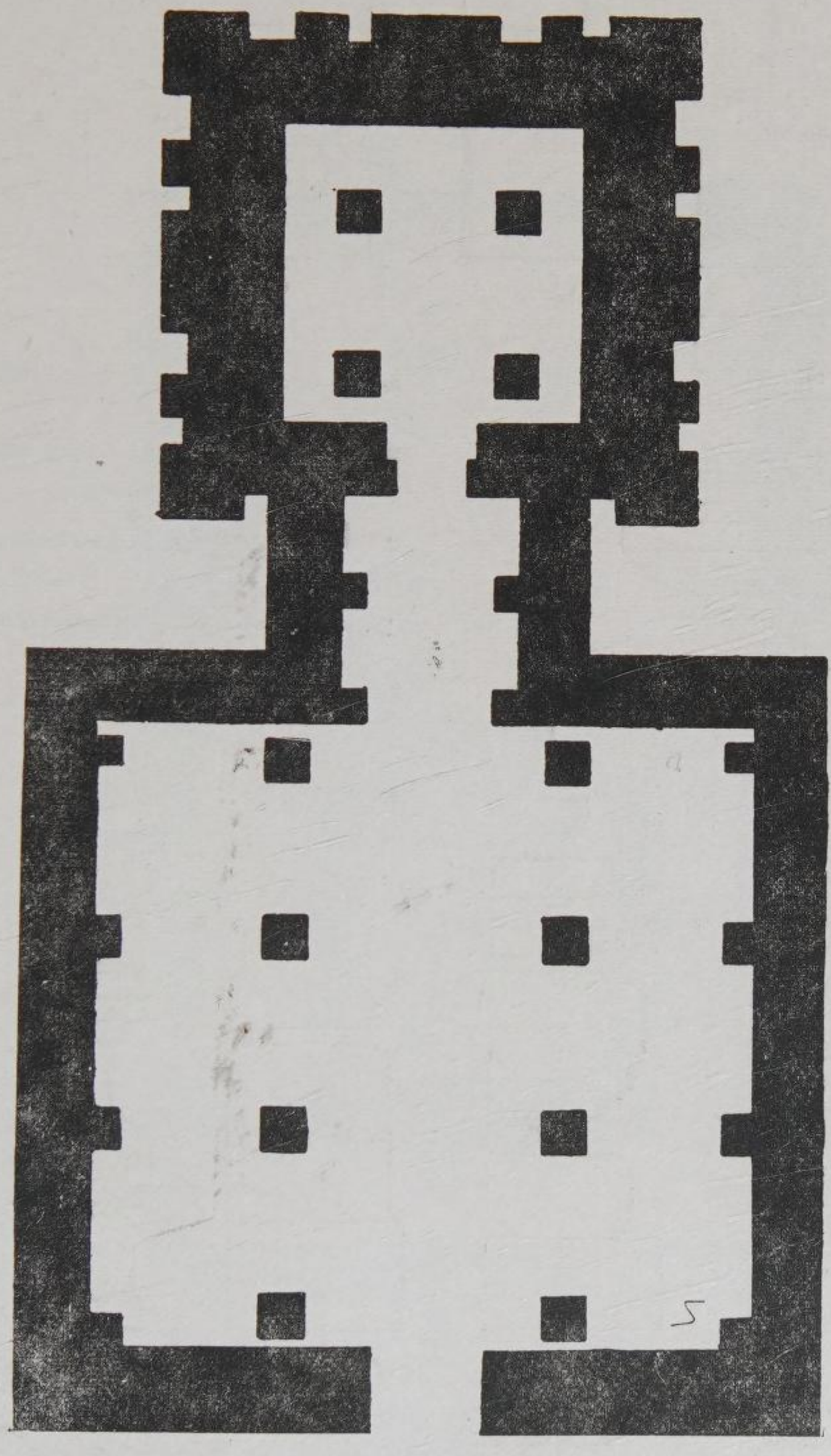


Fig. 7. Pondugula, Jalapēśvara temple, Ground Plan.

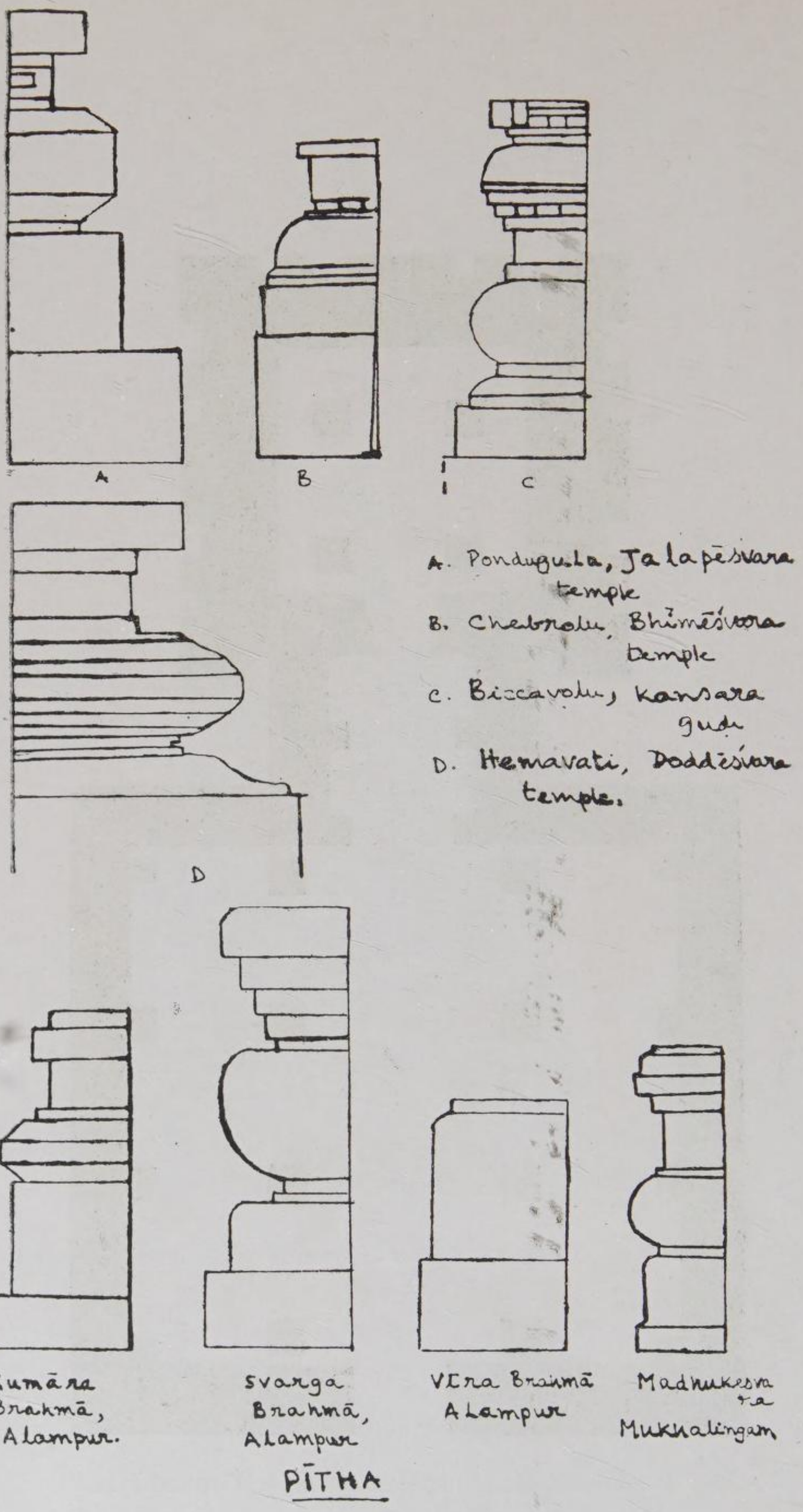


Fig. 8. Types of *Adhiṣṭhāna* and *Pīṭha* : Andhra Pradesh.

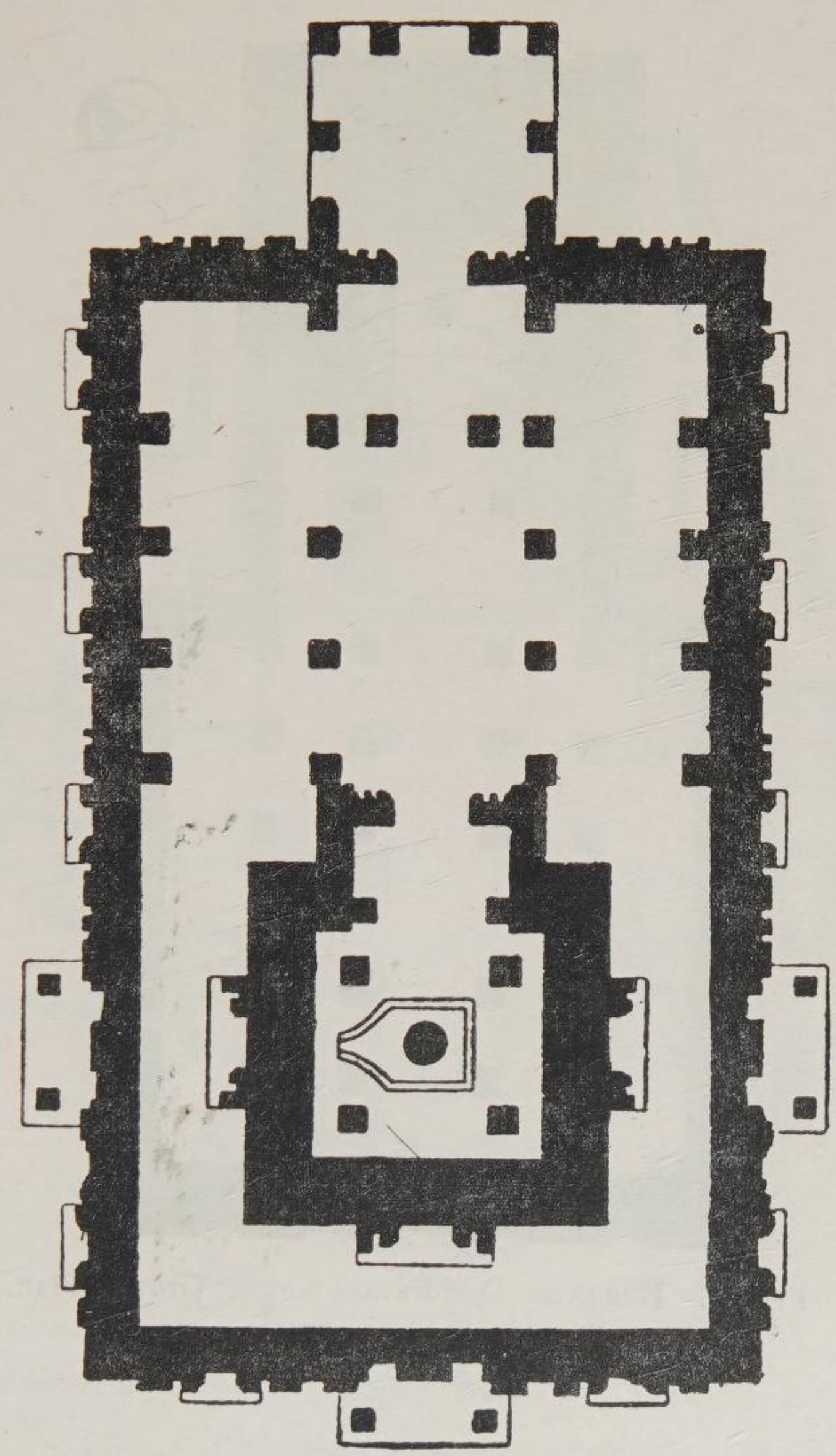


Fig. 9. Alampur, Svarga-Brahmā temple, Ground Plan.

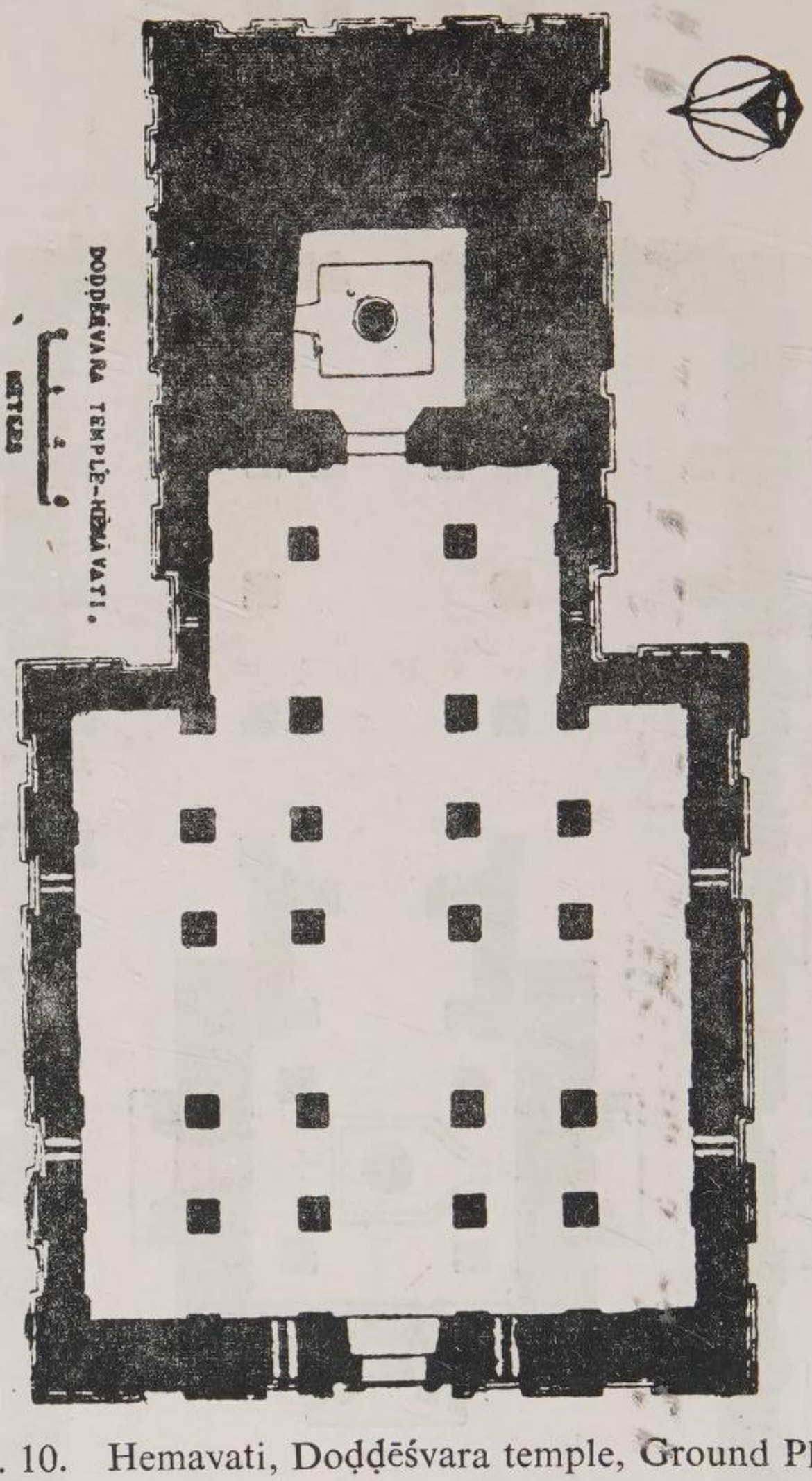


Fig. 10. Hemavati, Doḍḍēśvara temple, Ground Plan.

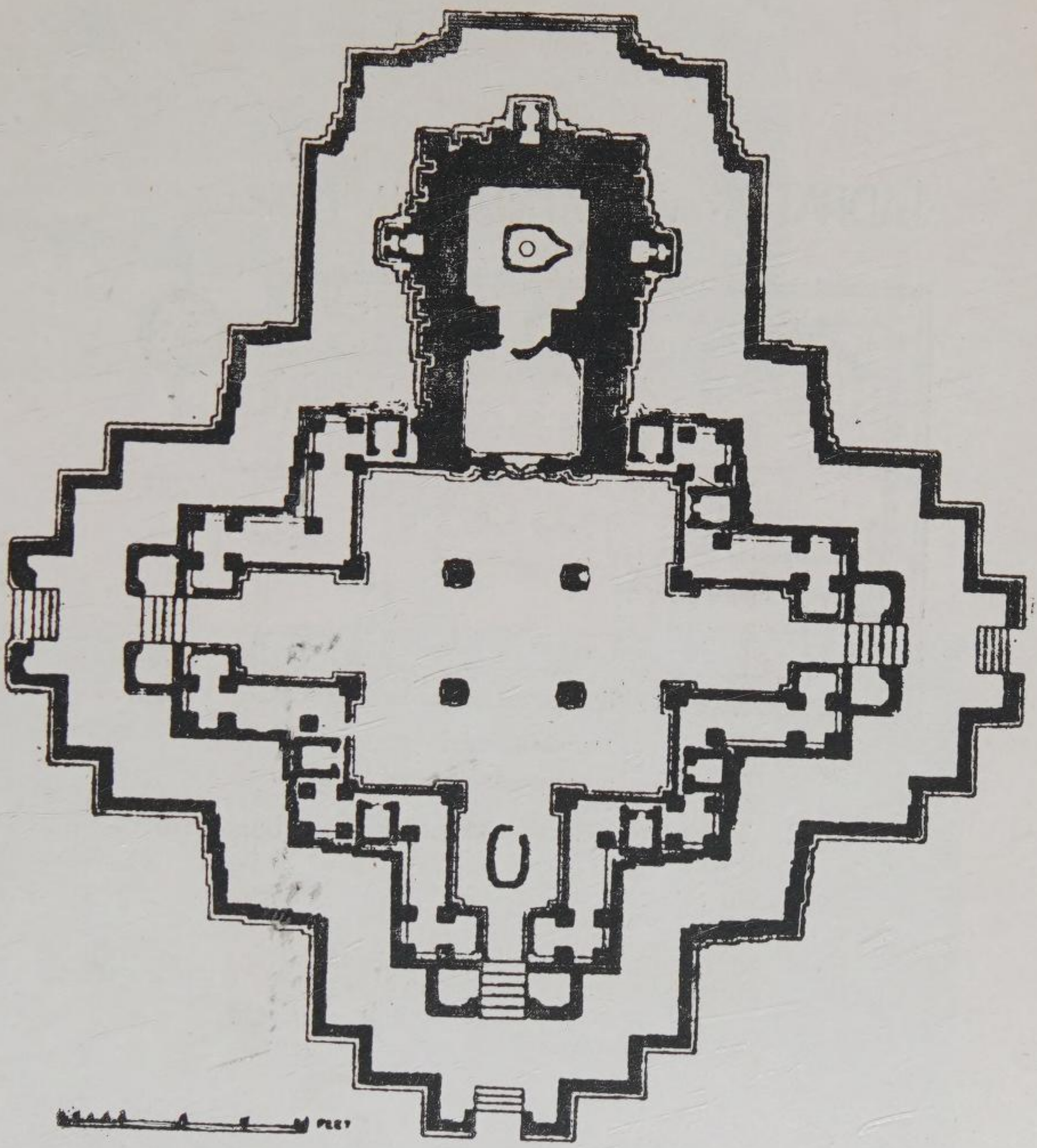


Fig. 11. Palampet, Rāmappa temple, Ground Plan.

TADPATRI: VENKATARAMANA TEMPLE

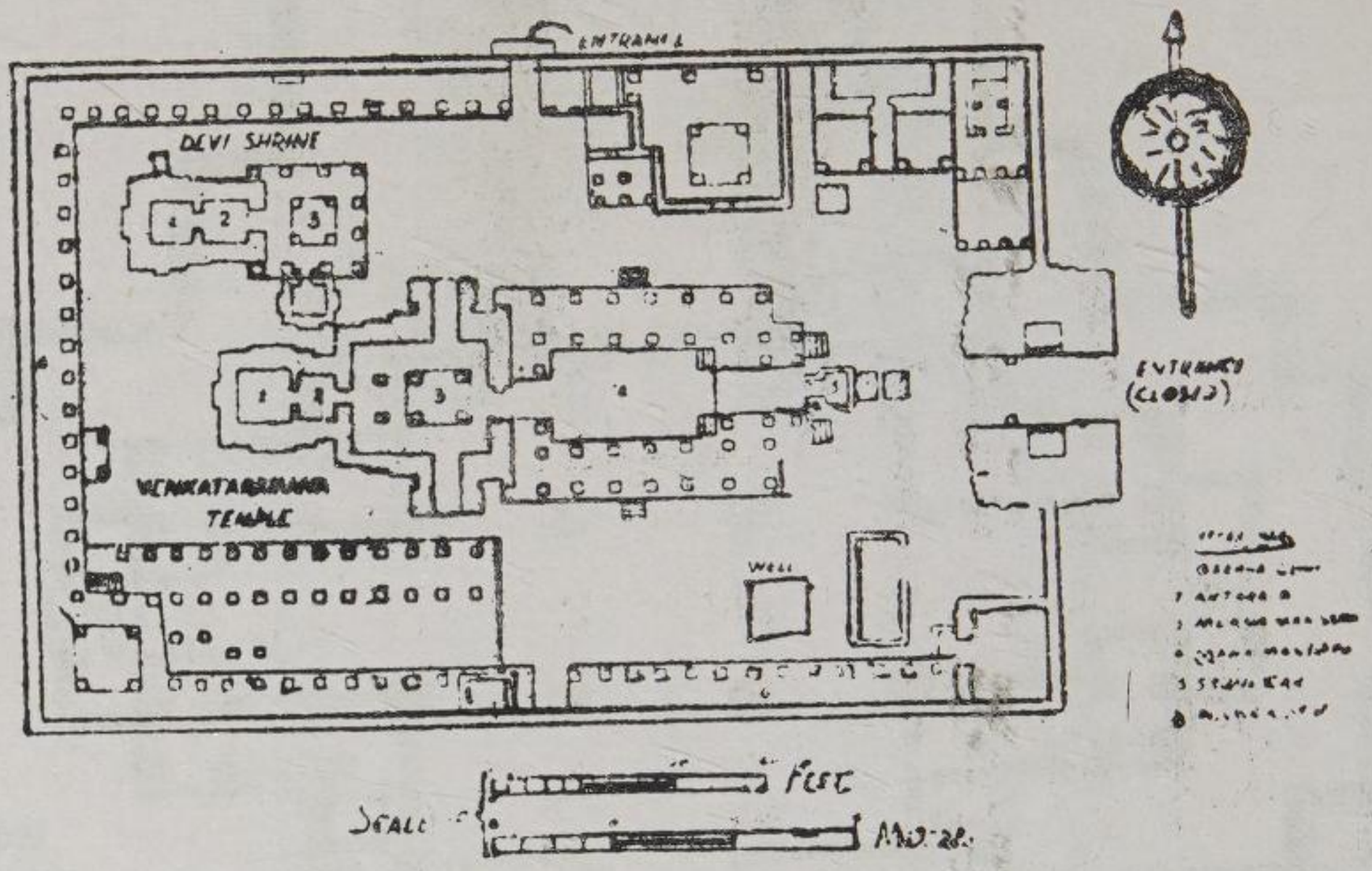
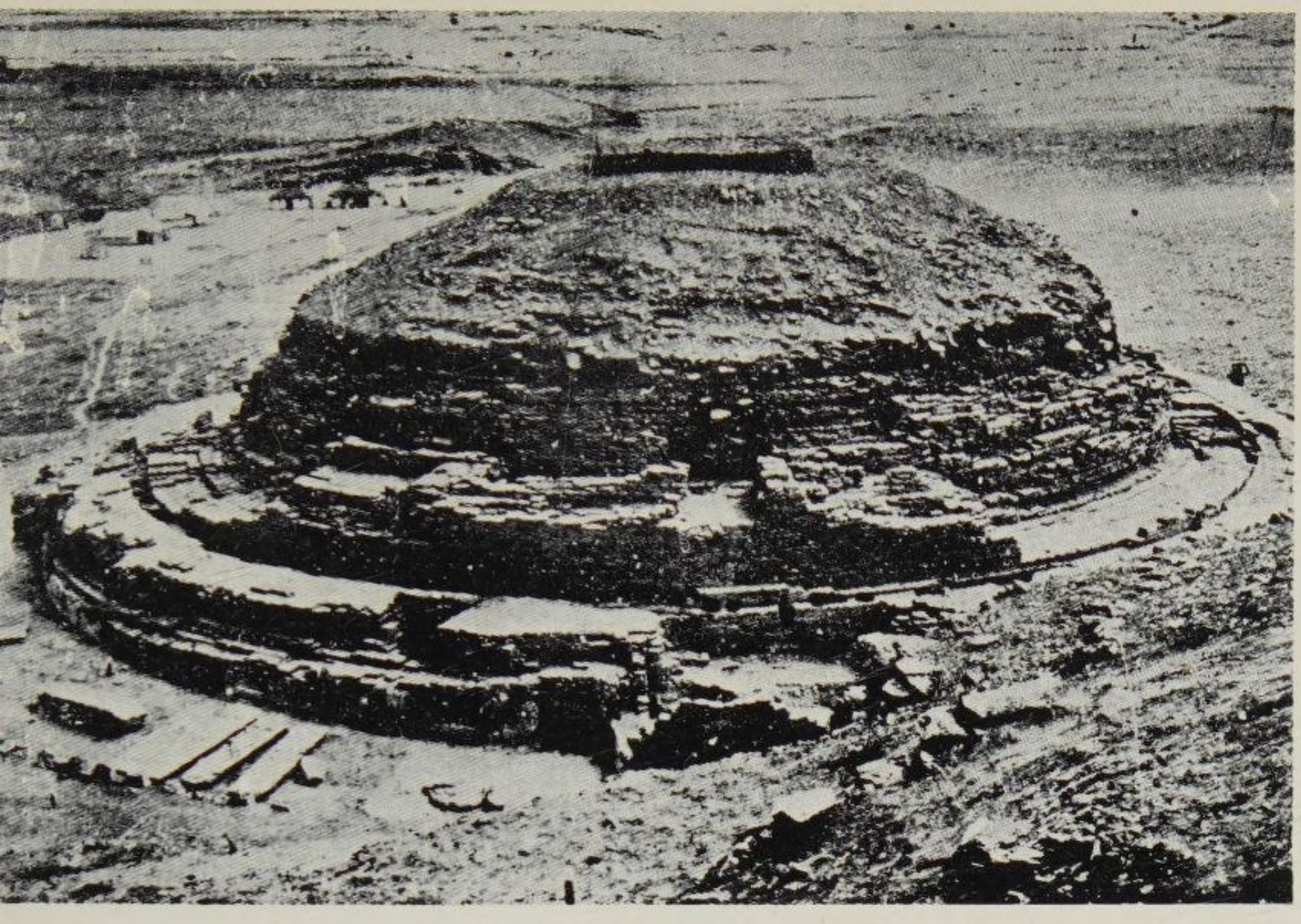
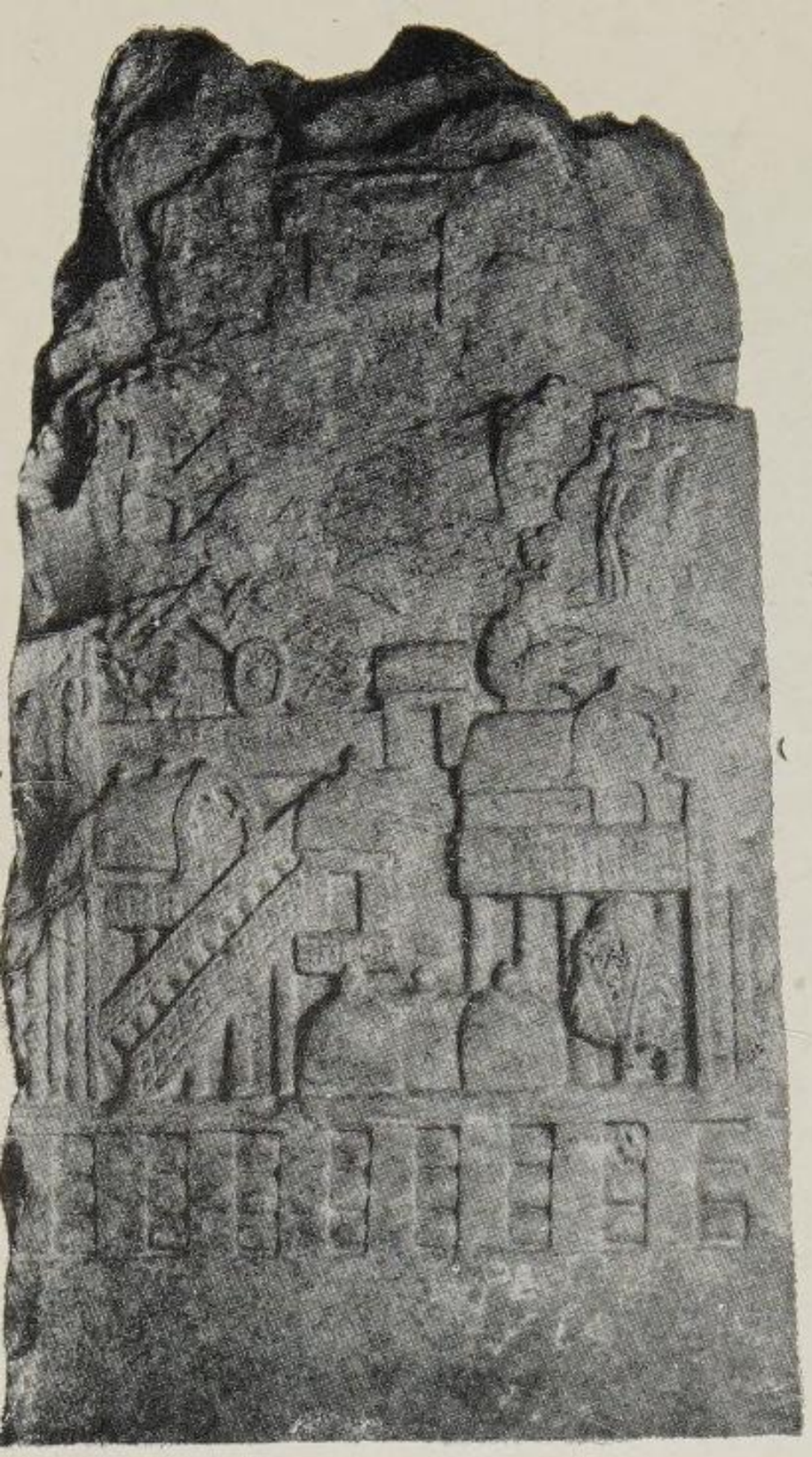


Fig. 12. Tadapatri, Venkataramaṇa temple, Ground Plan.



1. Chandavaram, *Stūpa*, general view.

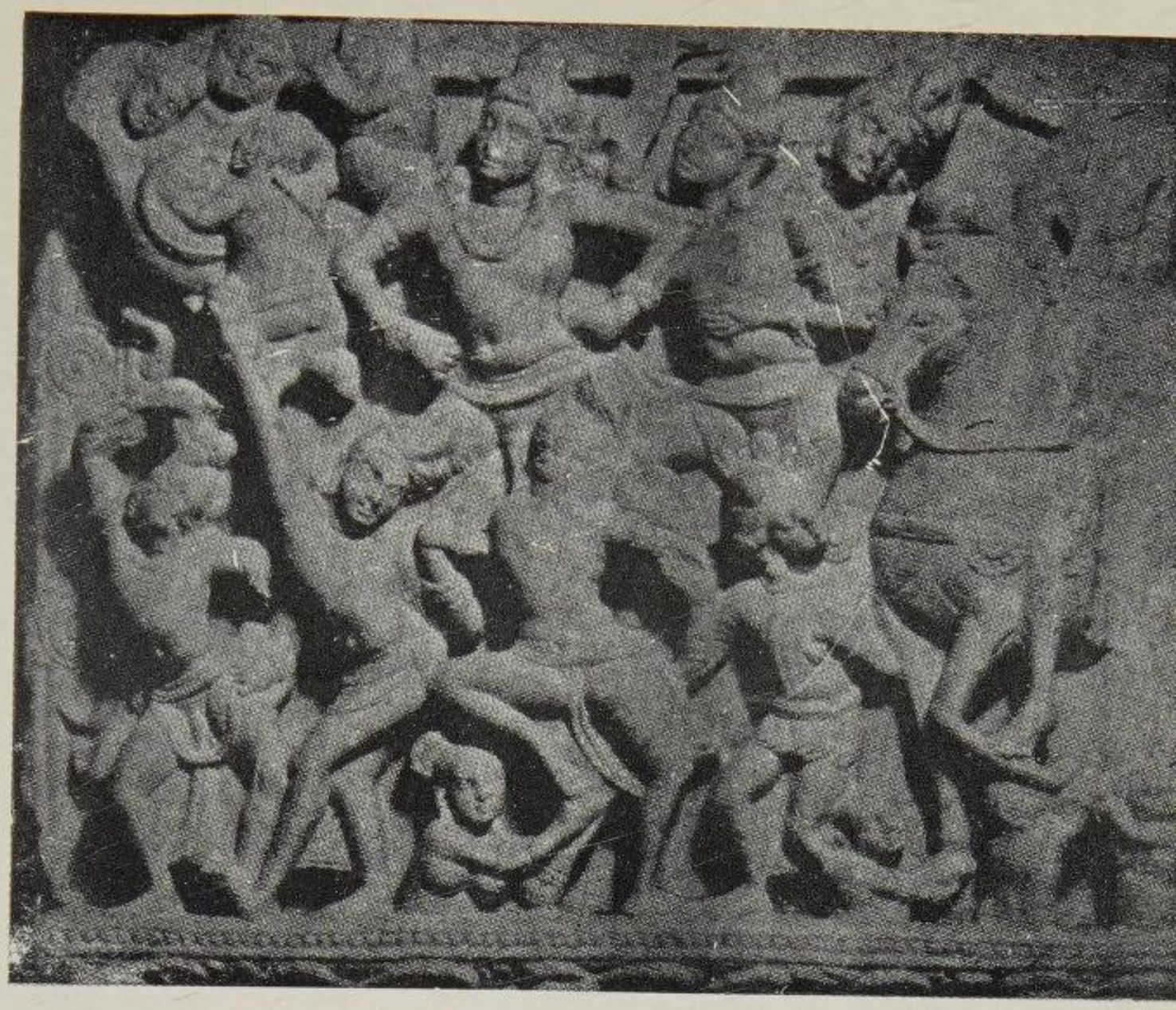
2. Nagarjunakonda, *Stūpa*, general view.



3. Amaravati,
Inscribed stele.

5. Amaravati,
Relief of a *Stūpa*.

4. Amaravati,
Yakshī.



6. Amaravati, Great Renunciation.

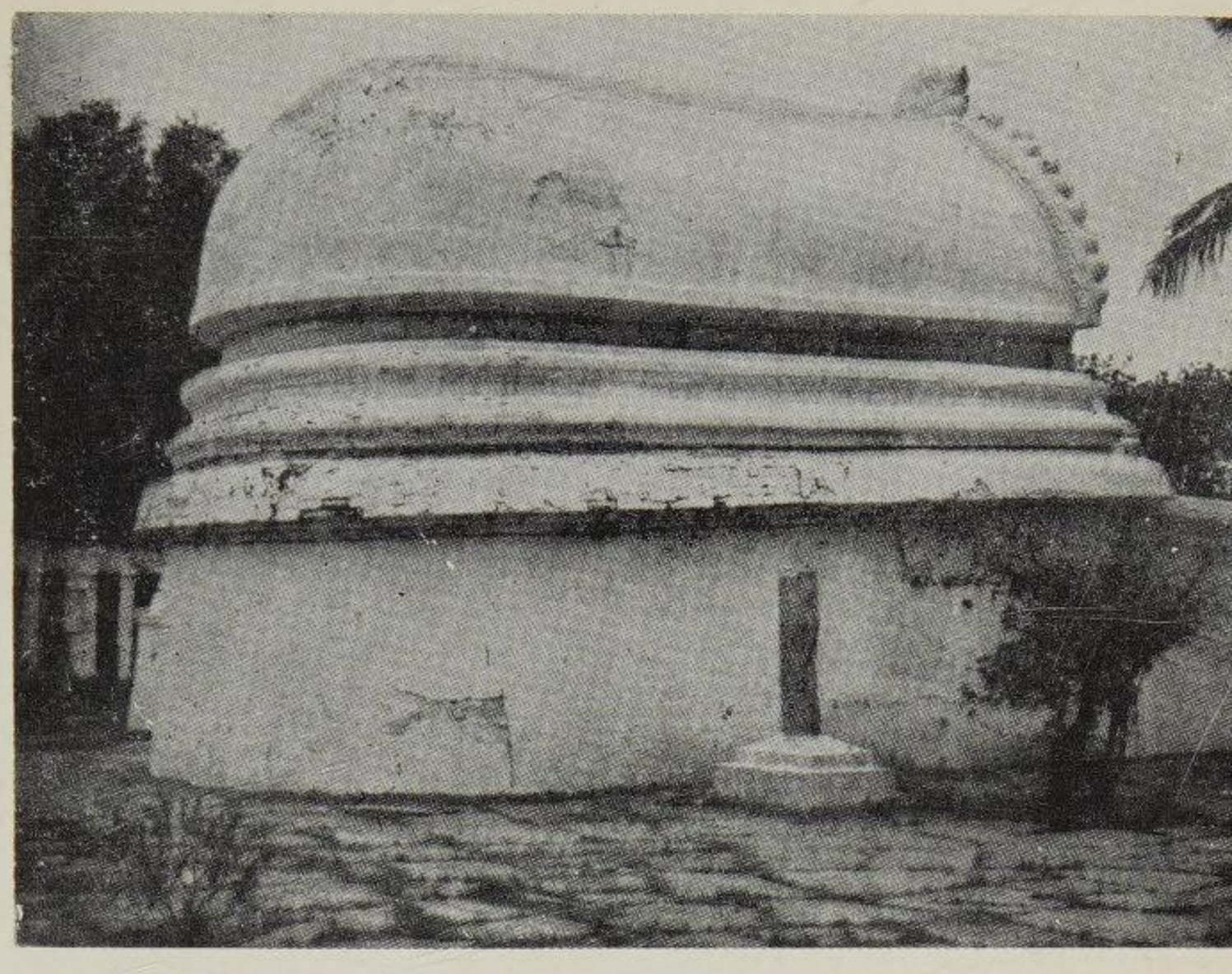
7. Amaravati, Bodhisattva Padmapāṇi.

8. Nagarjunakonda, *Yakshī.*

9. Nagarjunakonda, *Mithuna.*

10. Nagarjunakonda, Candakabreaking the news of Siddhartha departure to Suddhodhana.

11. Chejerla, Kapotēśvara temple.

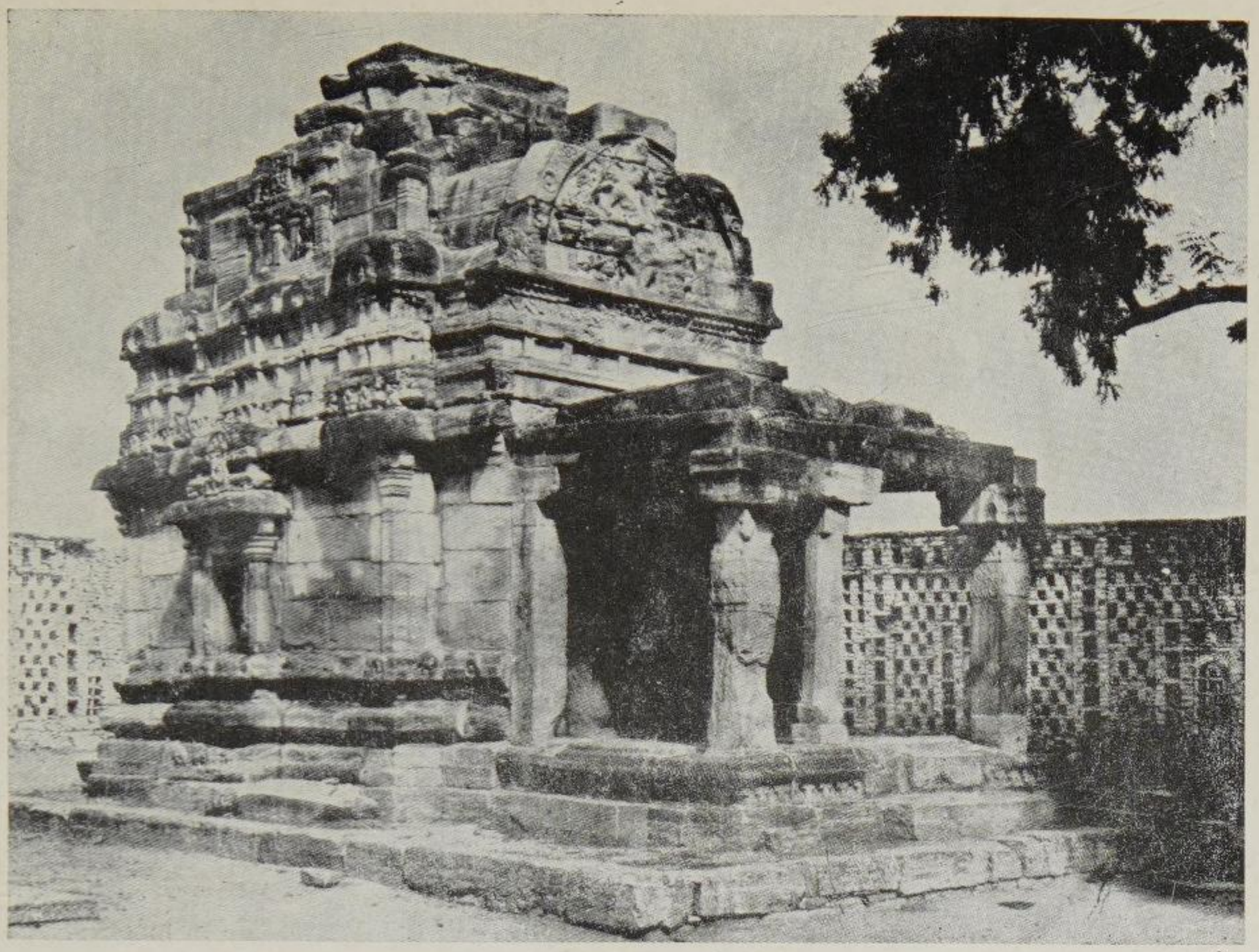


12. Mogalrajapuram, Cave No. 4.
Śiva-Naṭarāja.

13. Kondamotu, Pañchavīra.

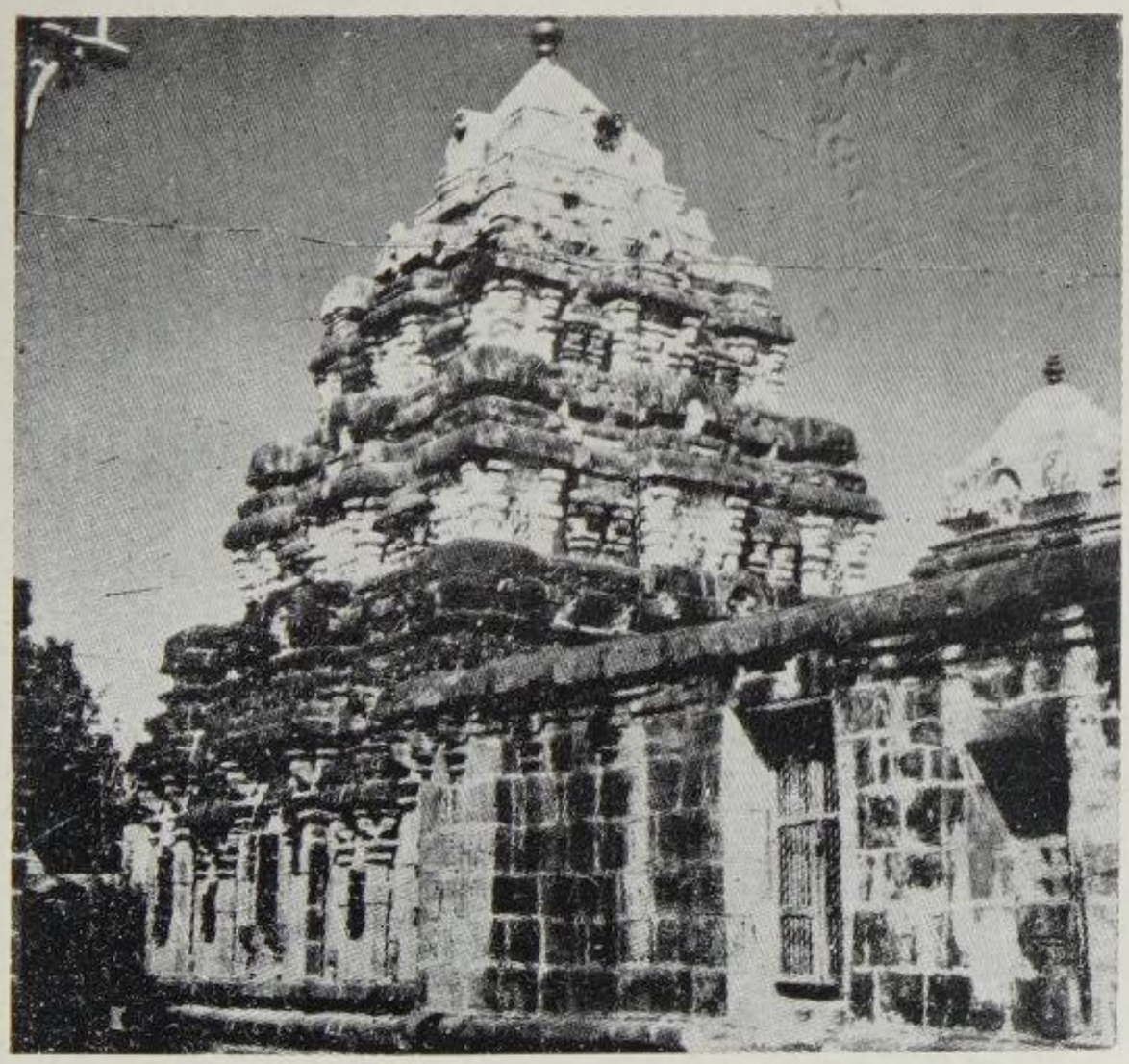
14. Chejerla, Sūrya.

16. Pondugula, Jalapēśvara temple.

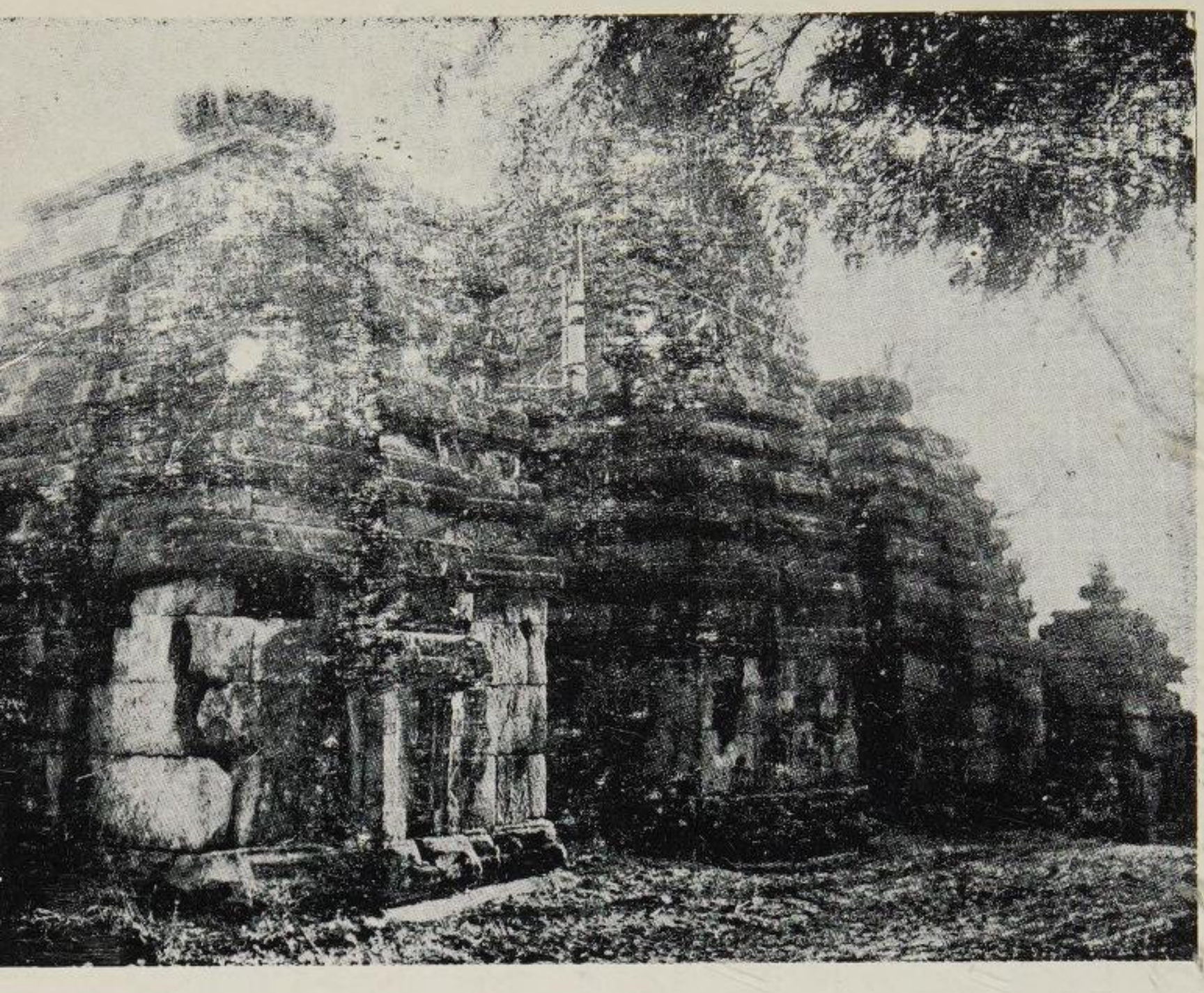


15. Alampur, Tāraka-Brahmā, general view.

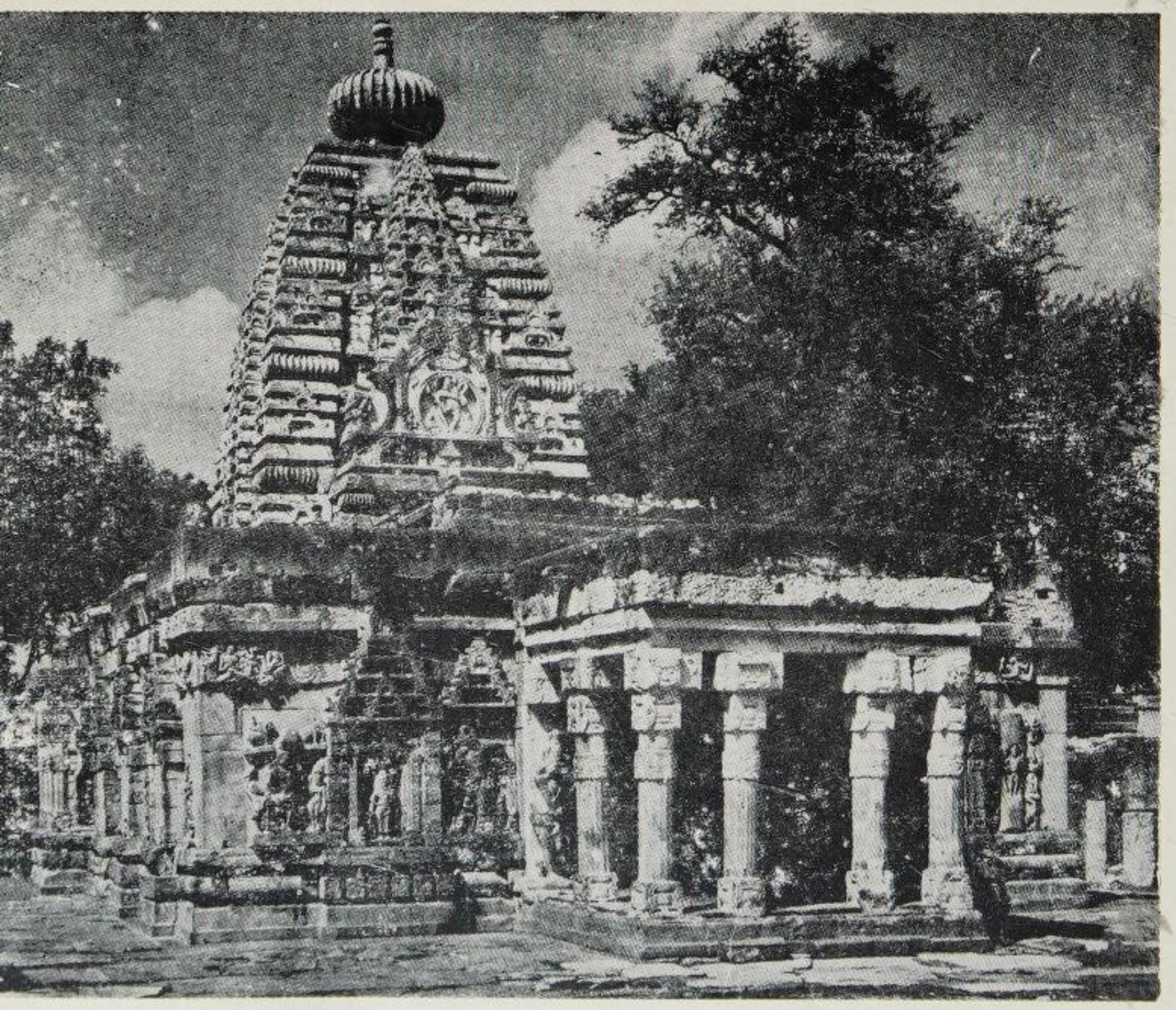
17. Biccavolu, Goliṅgēśvara temple.



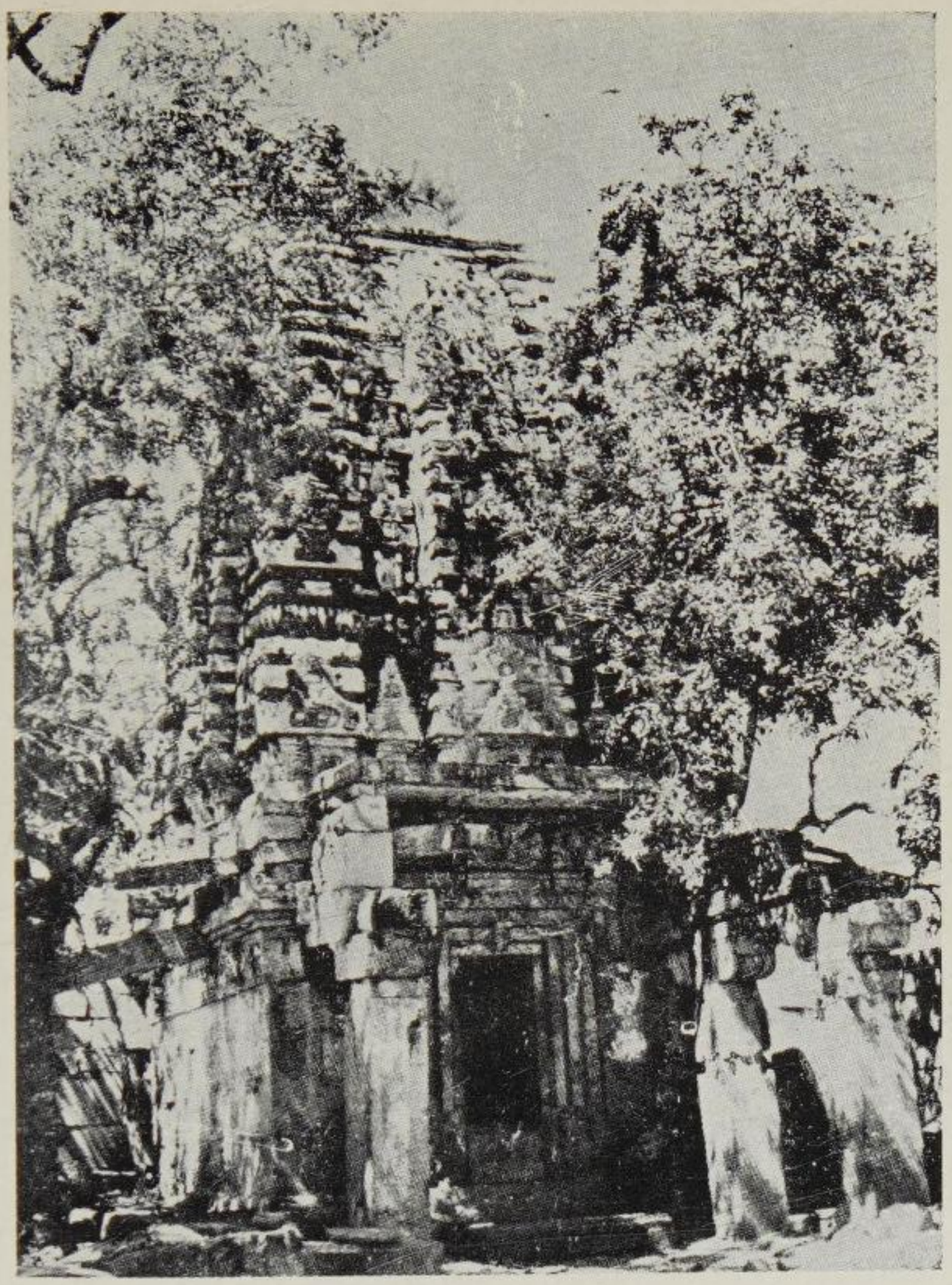
18. Kudaveli, Saṅgamēśvara temple.



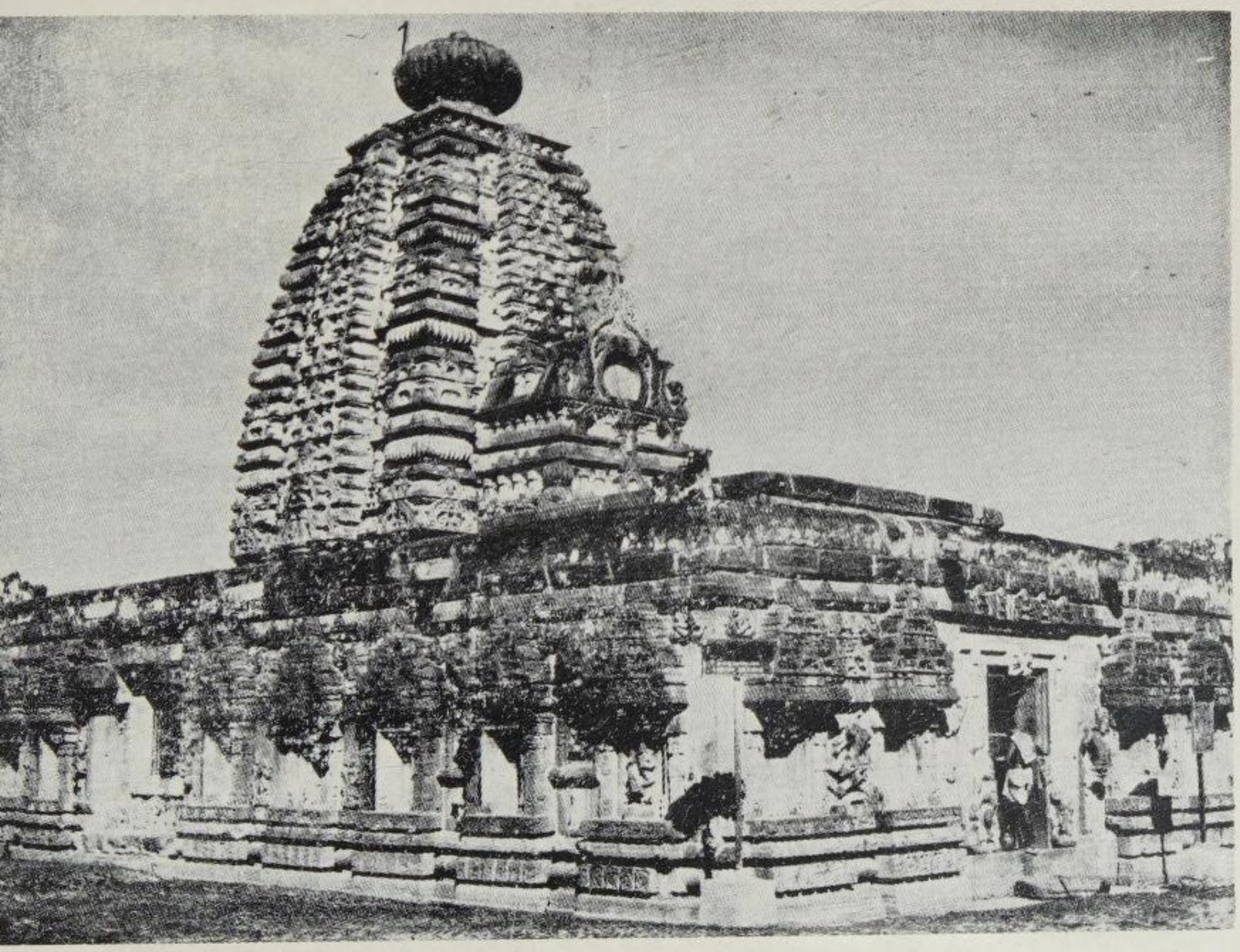
19. Kadamarakalava, Śiva Nandīśvara temple, *Phāṁsanā* shrines.



20. Alampur, Svarga-Brahmā, general view.



21. Panyam, Śiva temple in the Pāṇikeśvara temple complex.



22. Alampur, Viśva-Brahmā, general view.

23. Mukhalingam, Madhūkēśvara temple, general view.

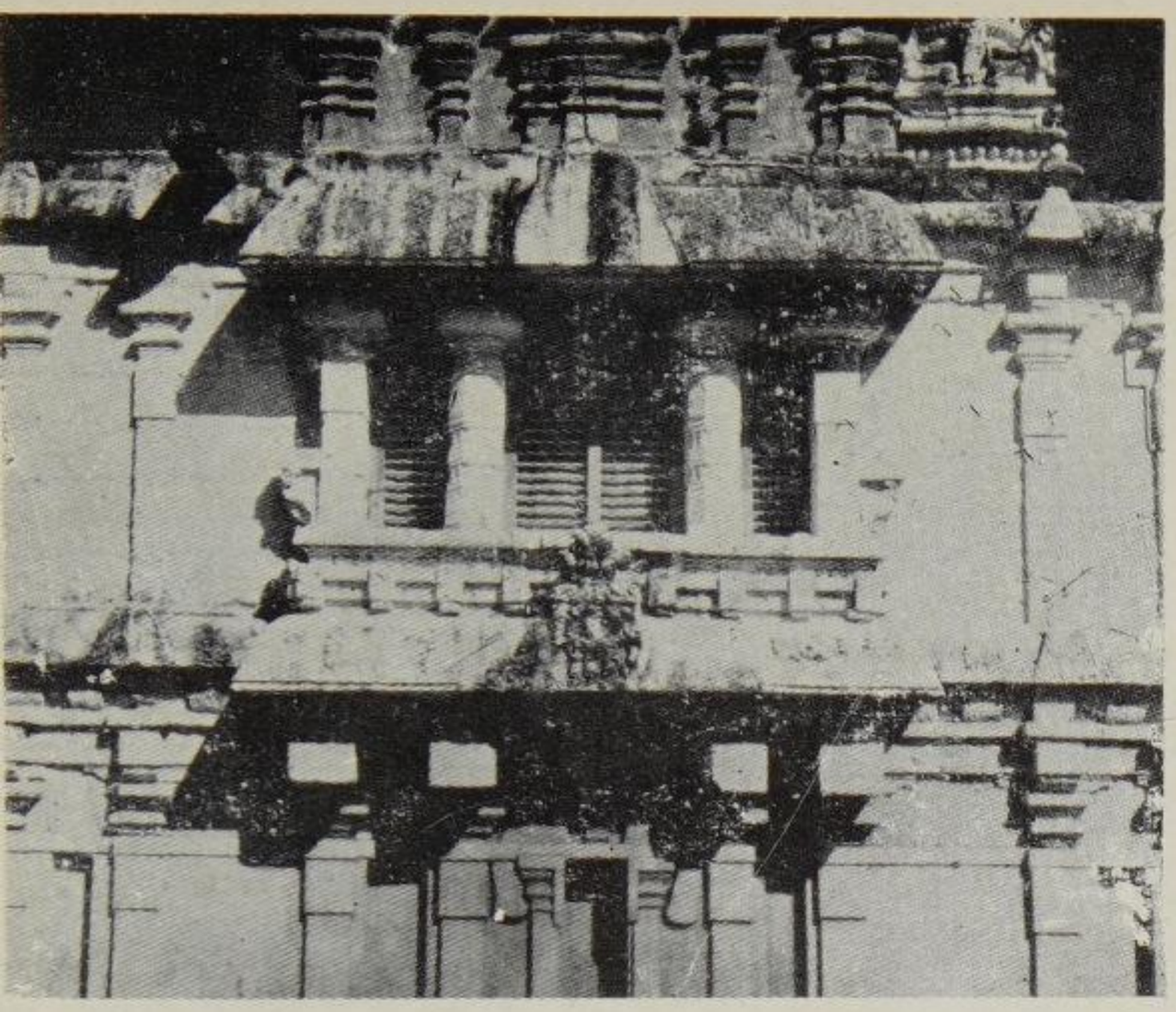
24. Mukhalingam, Mādhūkēśvara temple, view of southern *karṇa prāsāda.*

25. Kudaveli, Saṅgamēśvara temple, Sankhanidhi.

26. Alampur, Bāla-Brahmā *mātṛka*.

27. Alampur, Garuḍa Brahmā, *vidyādharas*.

28. Drakshārama, Bhīmēśvara temple, general view.

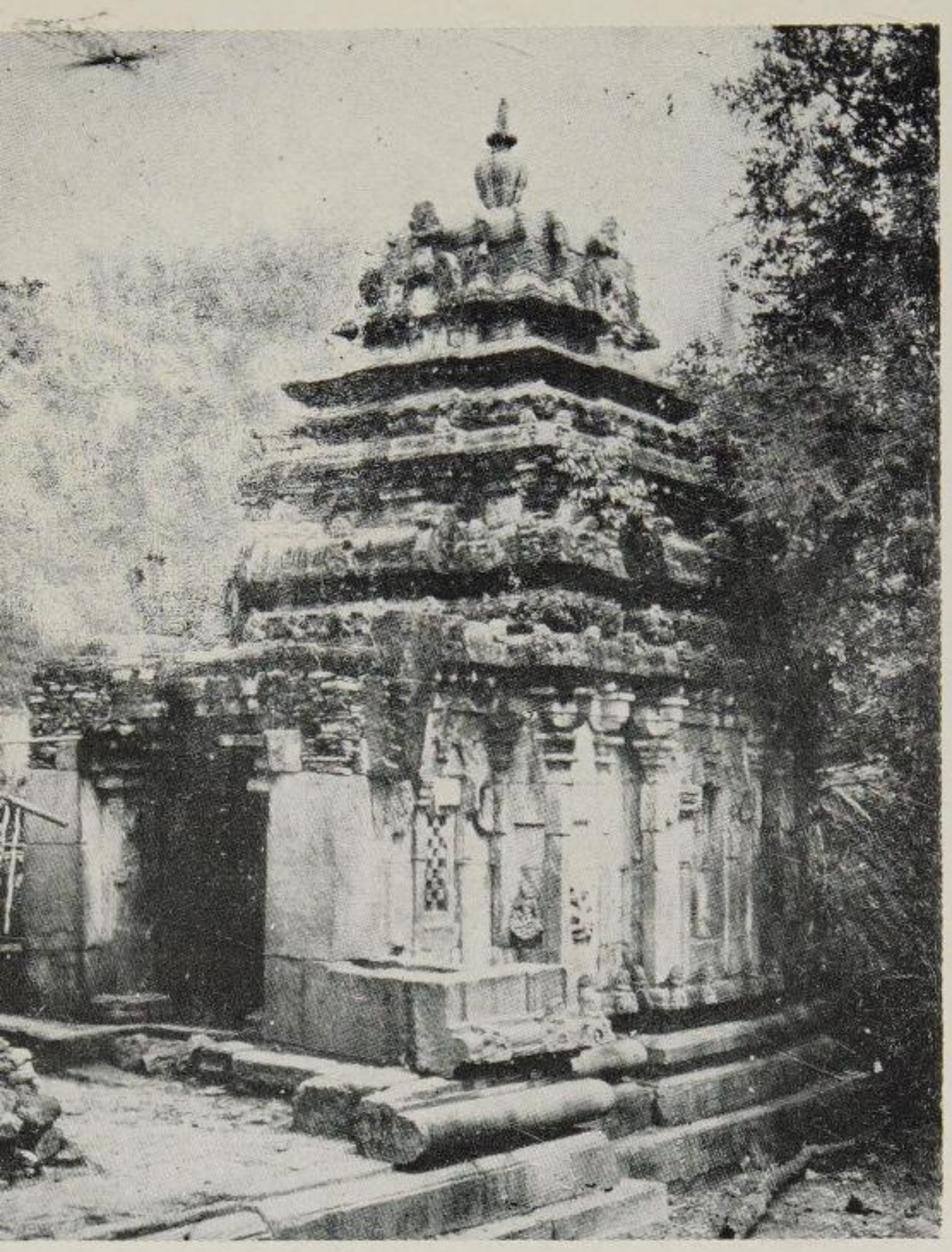


29 Chebrolu, Bhīmēśvara temple, *bhadragavākṣa*.

31. Bhavanasi Sangam, Rūpala Saṅgamēśvara temple, general view.

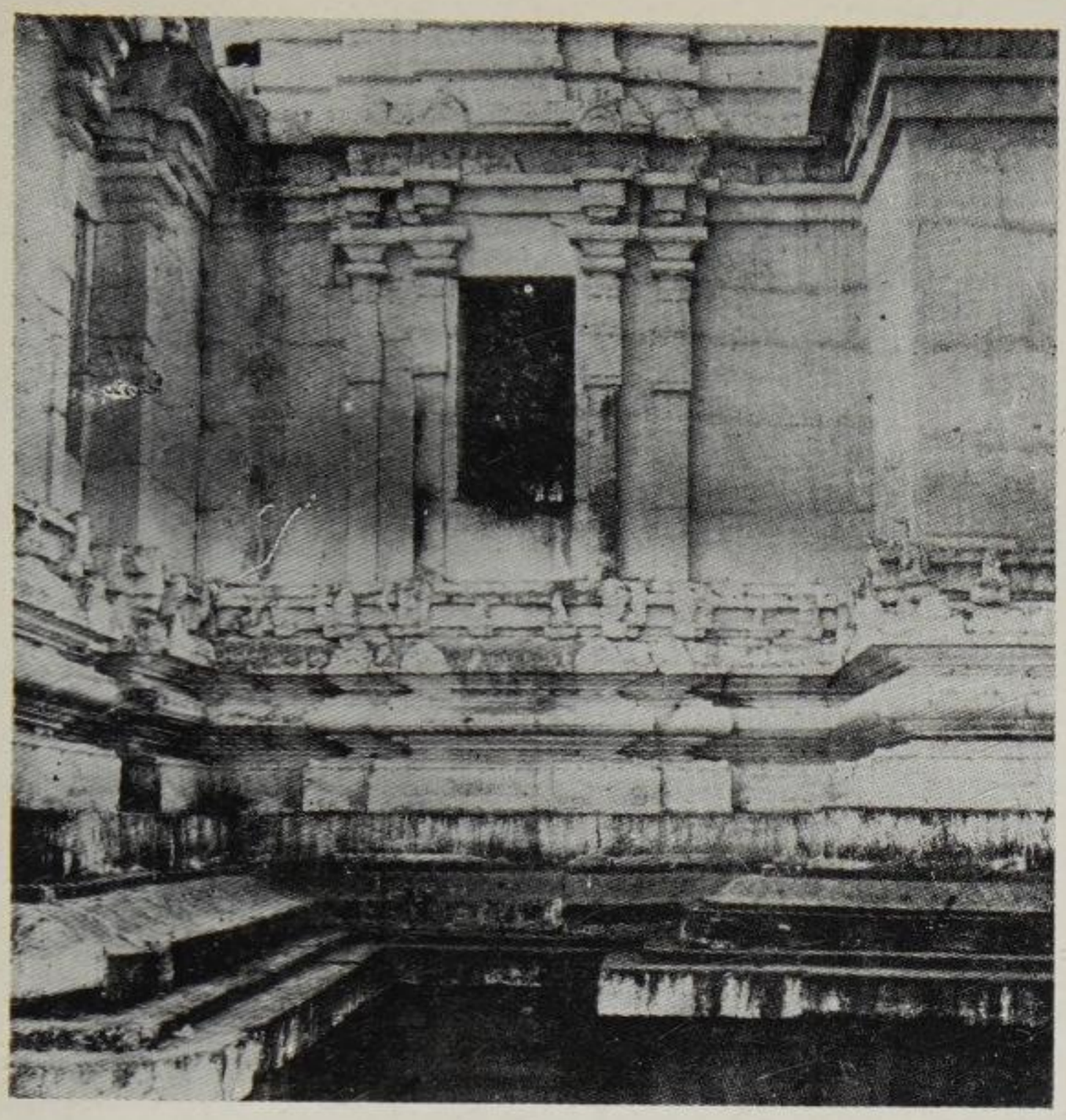
30. Biccavolu, Nakkala guḍi, general view.

32. Bhavanasi Sangam, Bhujaṅgēśvara temple, general view.

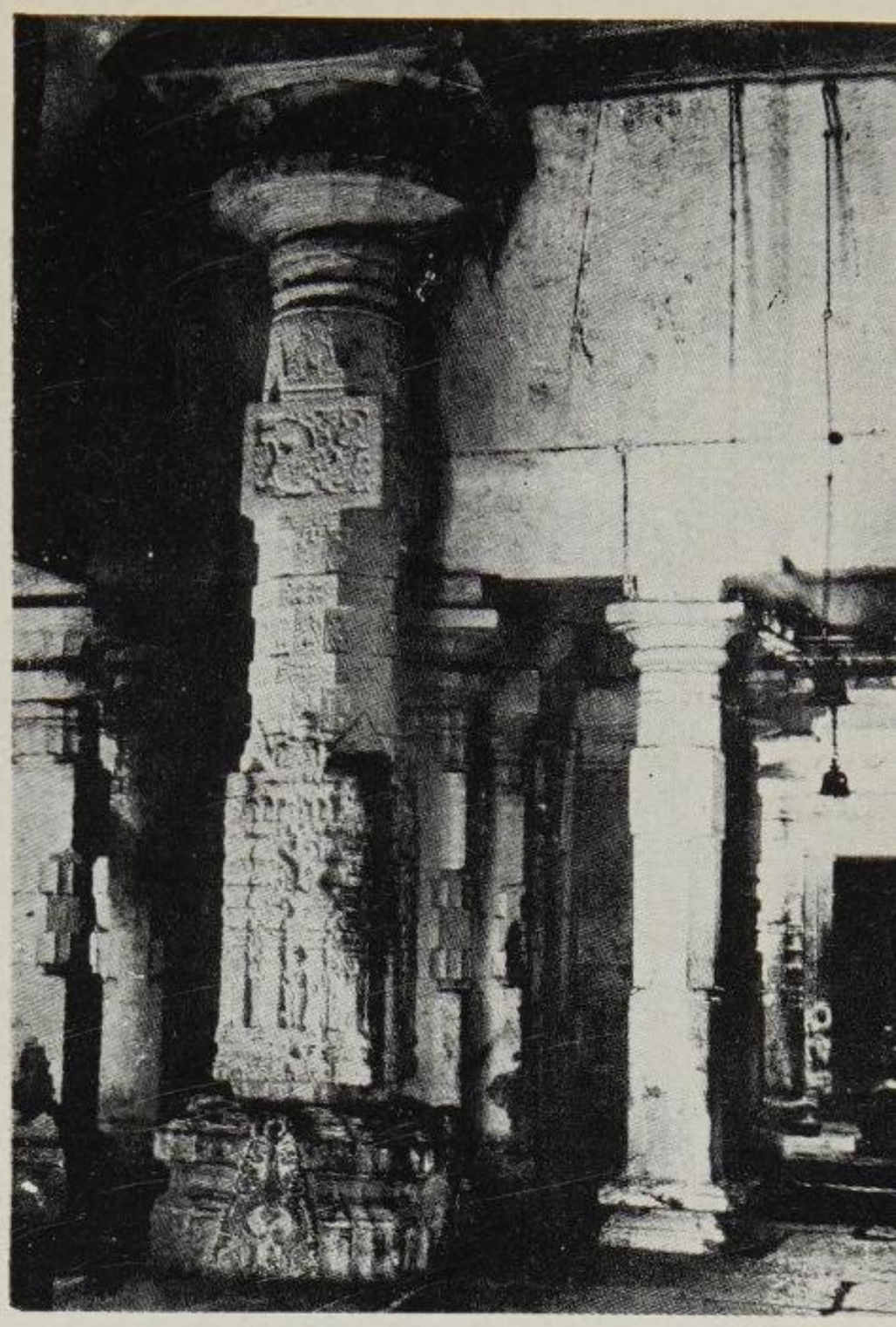


34. Pratakota, Mokshēśvara temple, *mukhamaṇḍapa*, *citrakhaṇḍa* pillar.

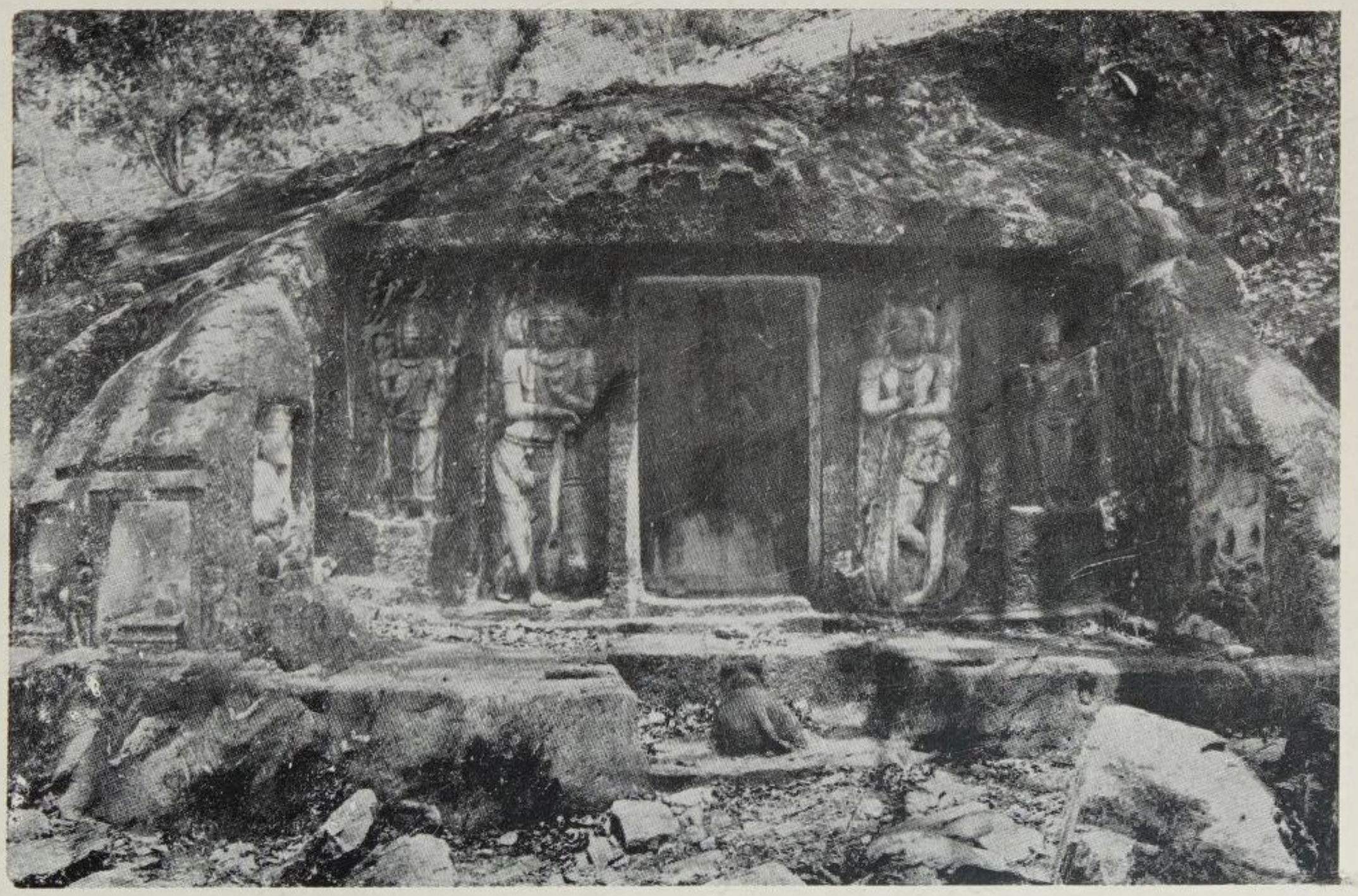
33. Gudem, Mukku gullu, Shrine No. 1, *makaratoraṇa*.



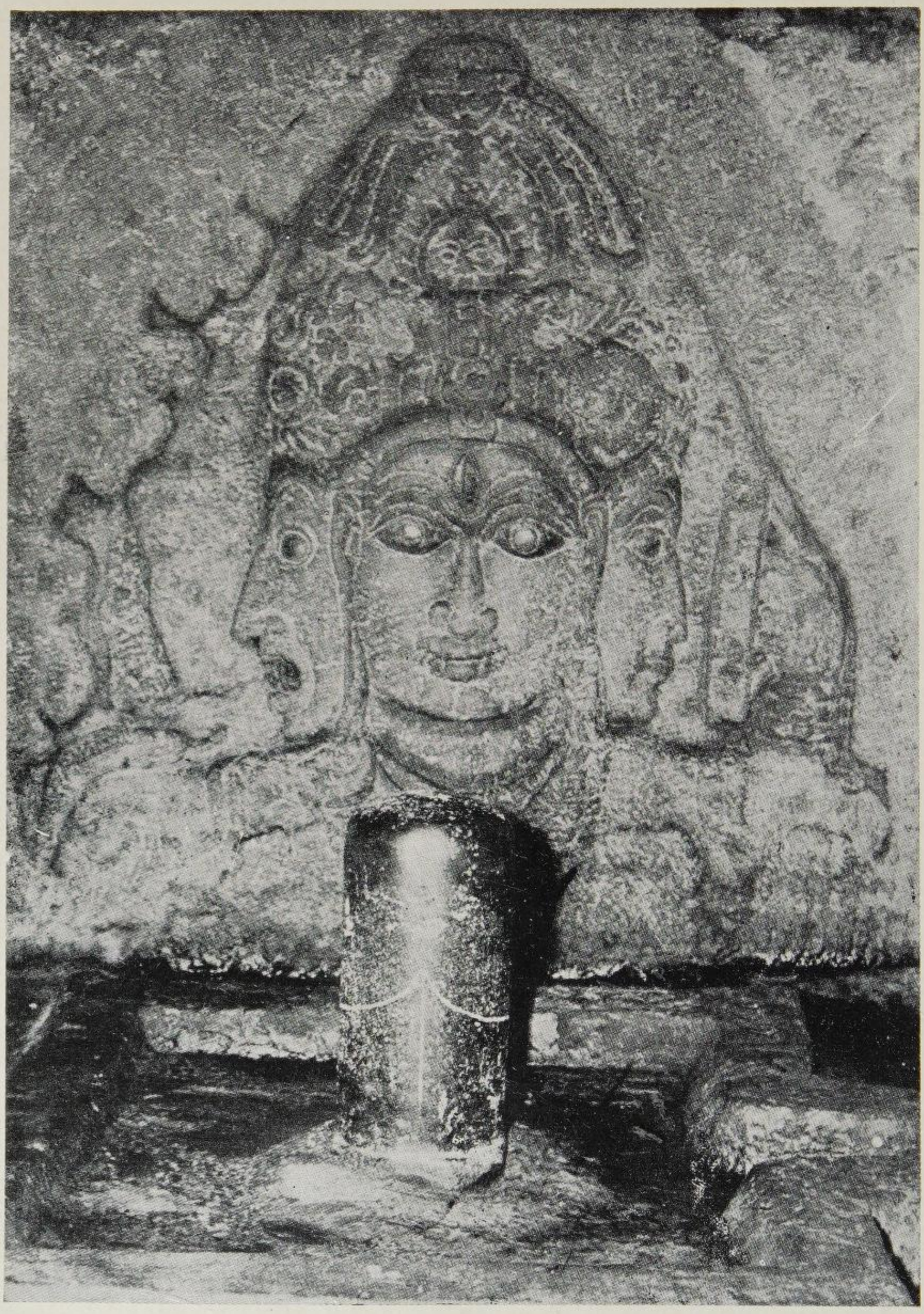
35. Vemulavada, Bhīmēśvara temple, partial view.



36. Vemulavada, Bhīmēśvara temple, *mukhamaṇḍapa*.

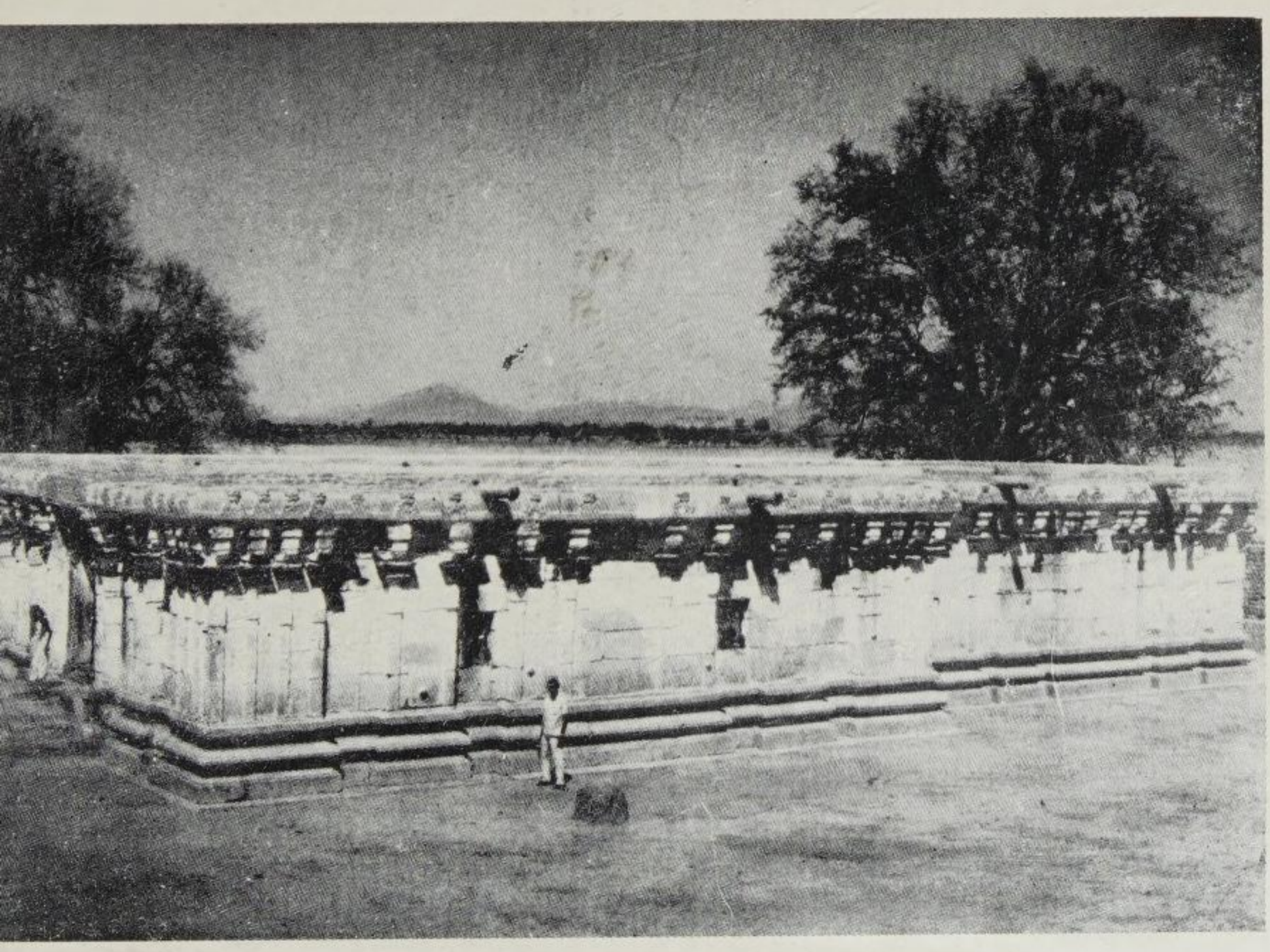


37. Bhairavakonda, Rock-cut temple No. 6, general view.

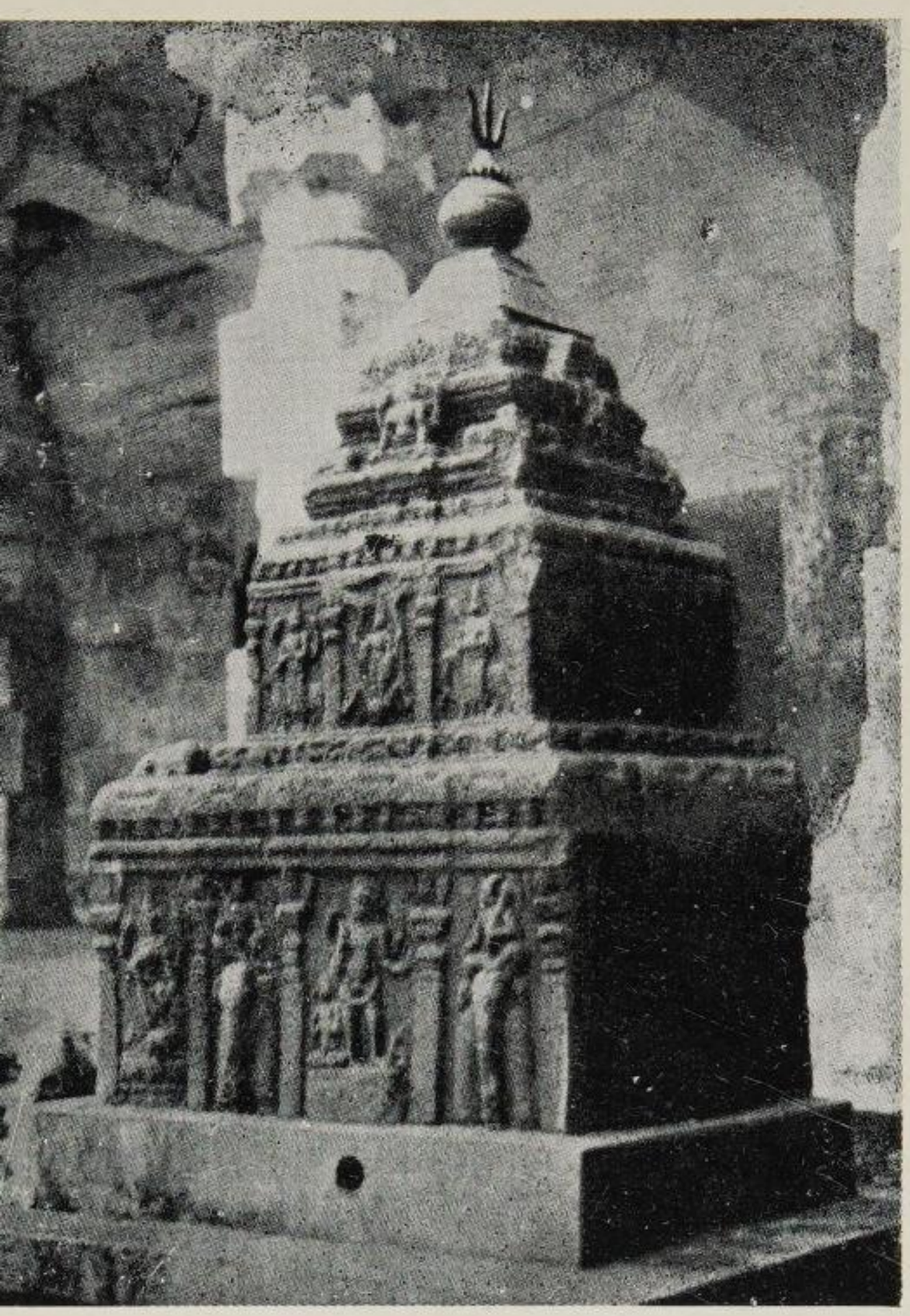


38. Bhairavakonda, Rock-cut temple No. 5, Mahēśa.

39. Chilamakuru, Agastyēśvara temple, *citrakhaṇḍa* pillar.



40. Hemavati, Doḍḍēśvara temple, general view.



41. Draksharama, Bhīmēśvara temple, Miniature shrine model, *Bālālaya*.

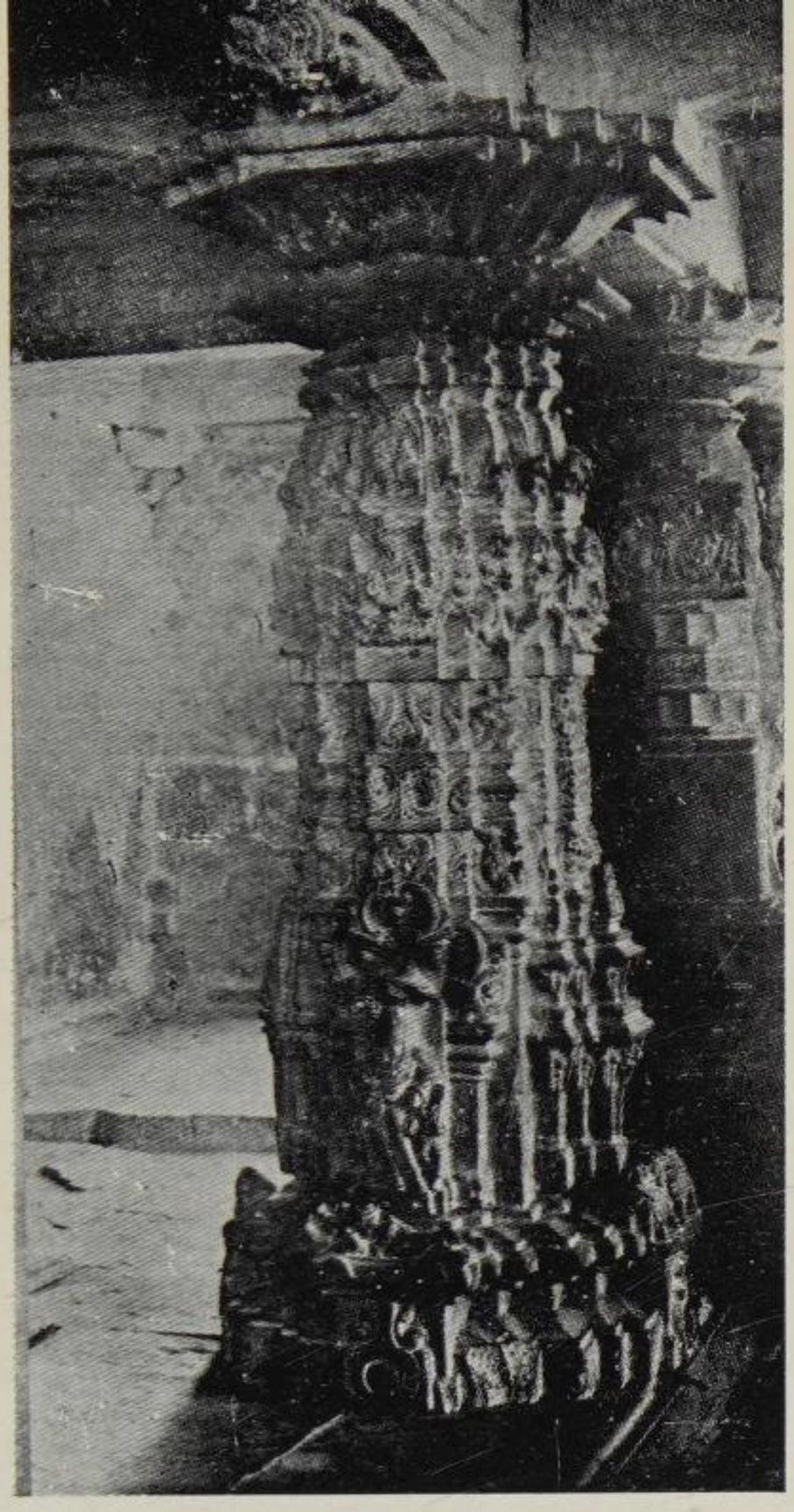
42. Attirala, Agastyēśvara temple, Śikhara, Umāmahēśvara.

43. Hemavati, Umāmahēśvara.

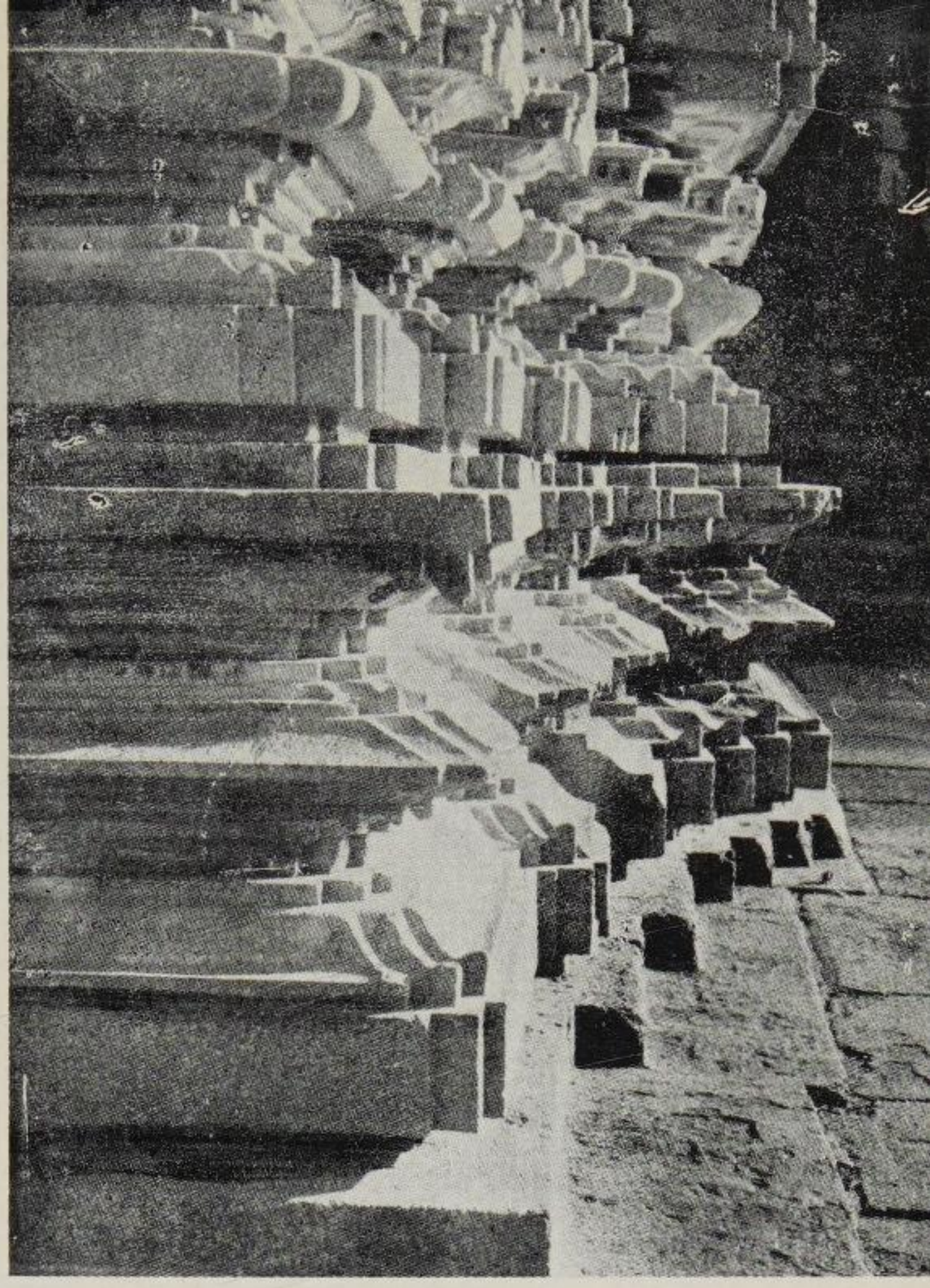
44. Mallesvaram, Agastyēśvara temple complex.

45. Mallesvaram, Agastyēśvara temple complex, *toraṇa*.

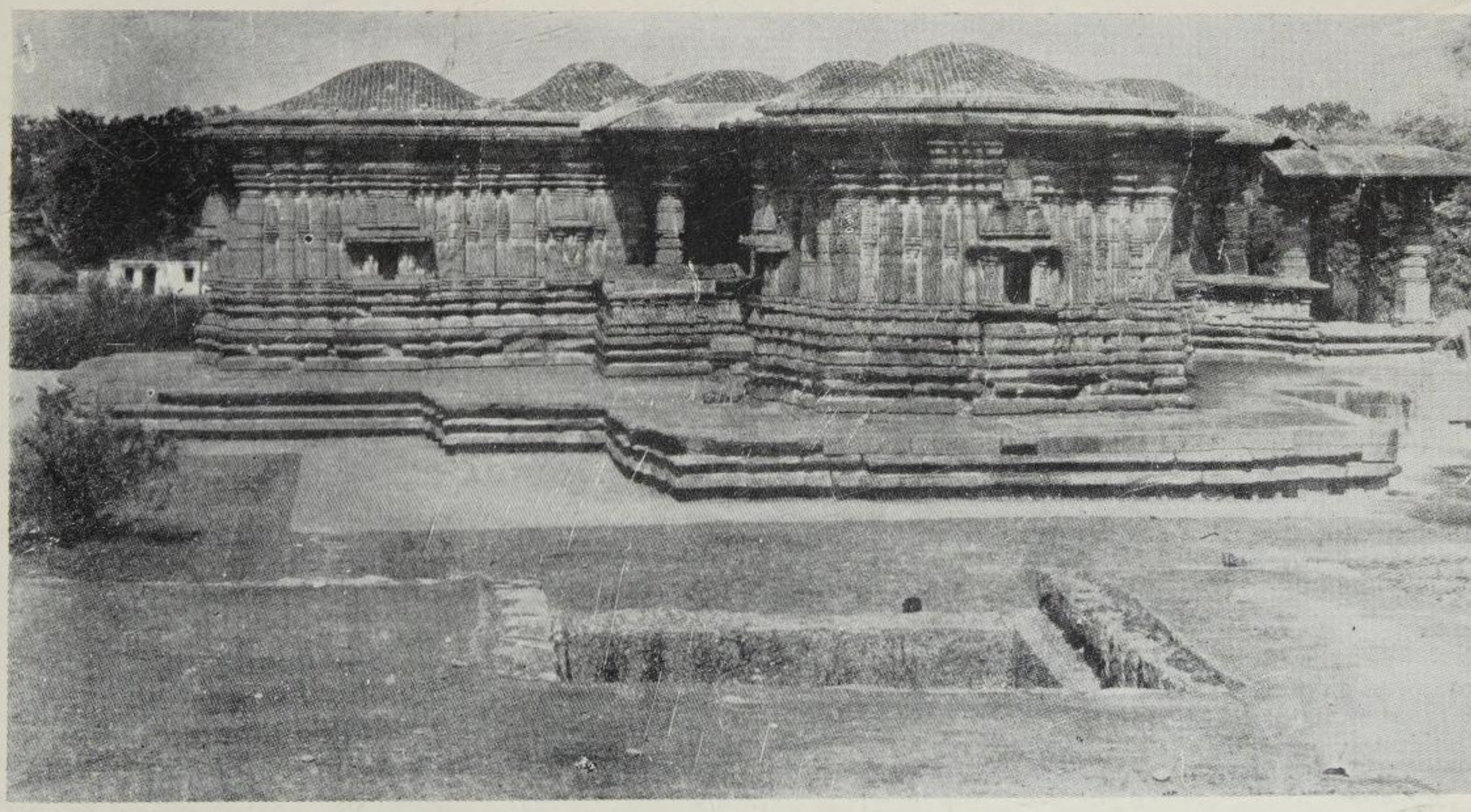
46. Nandikandi, Rāmaliṅgēśvara temple.



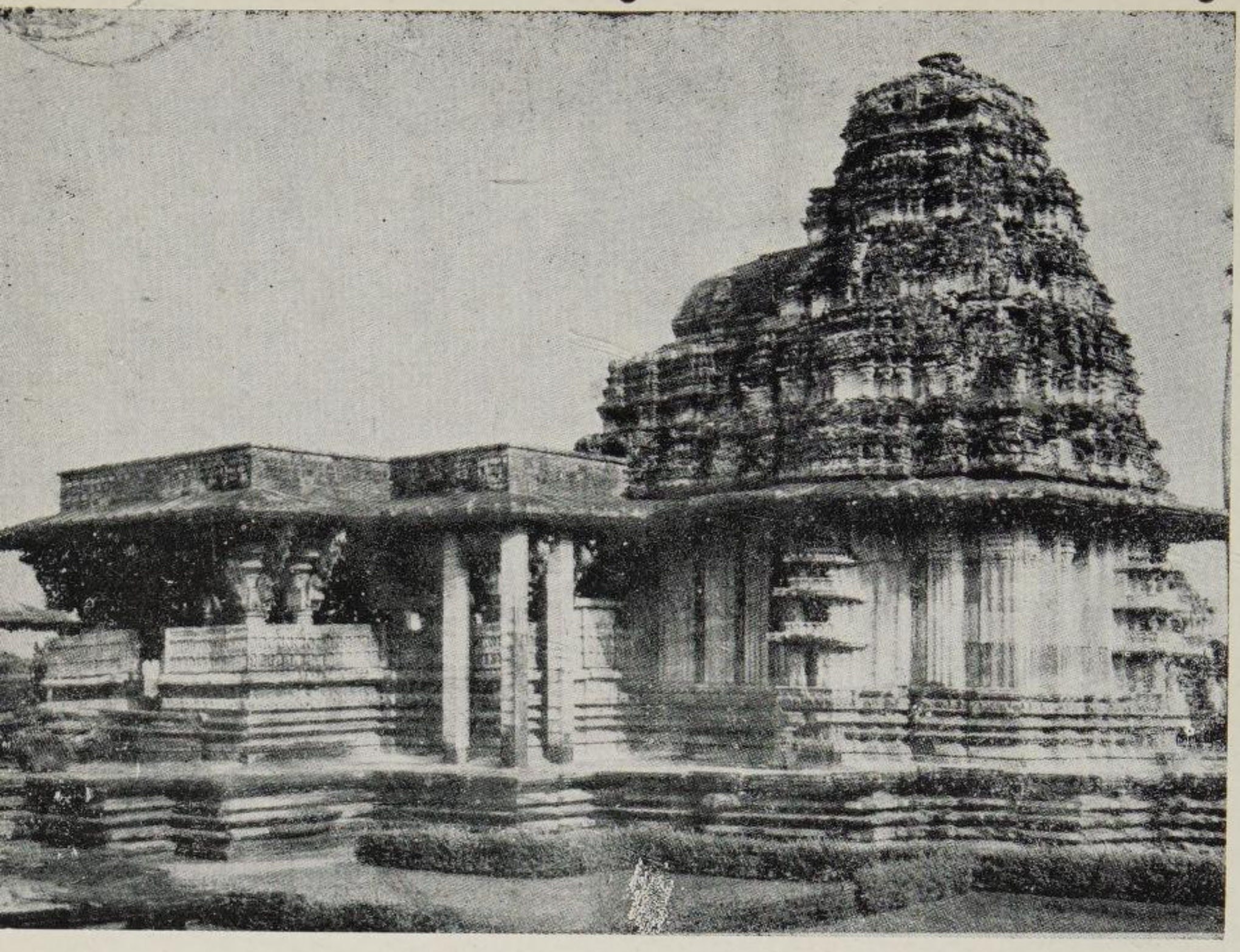
47. Nandikandi, Rāmaliṅgēśvara temple, *rangamaṇḍapa*, *varddhamāna* pillar.



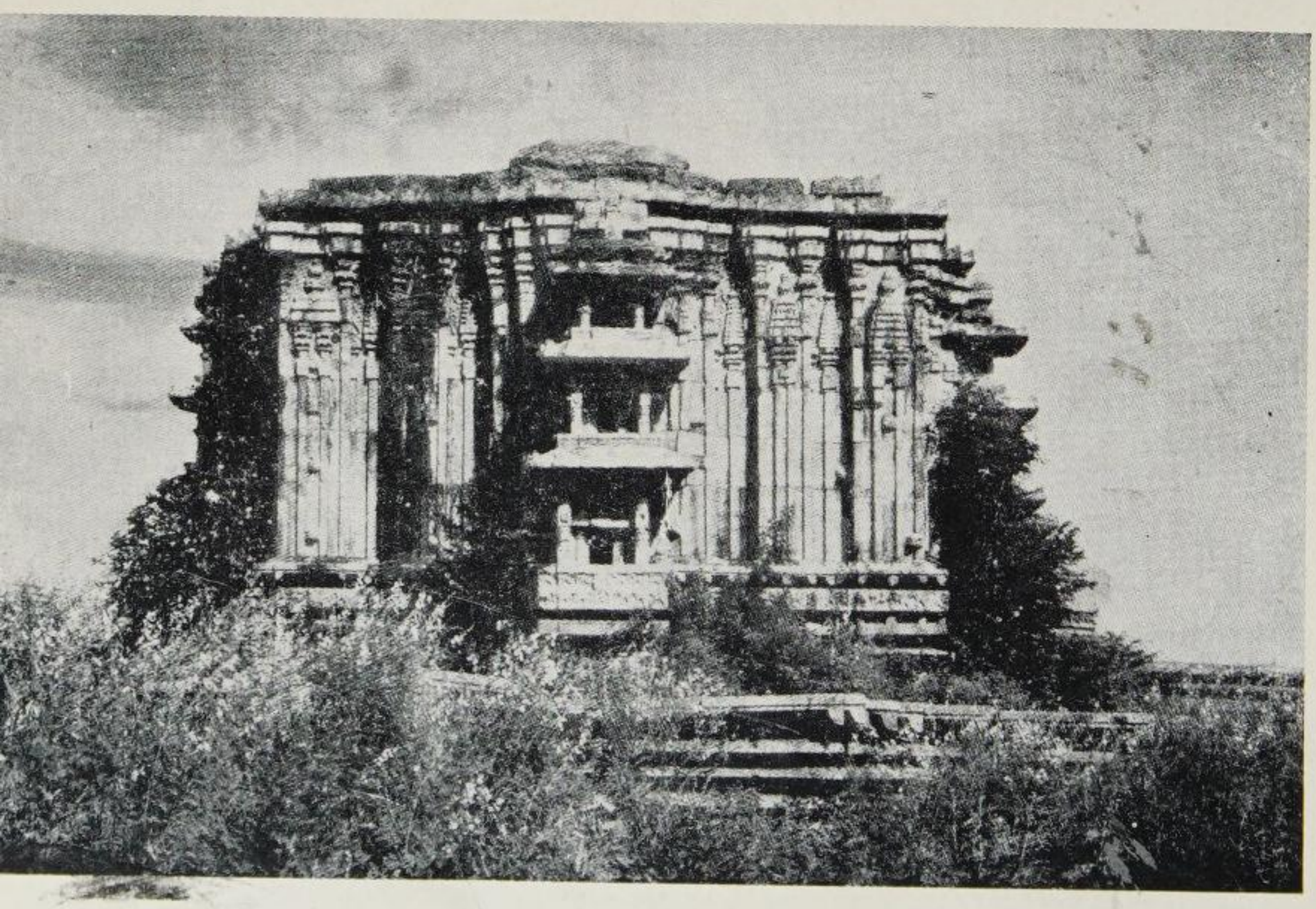
49. Hanumakonda, Thousand-Pillar Temple, Socle.



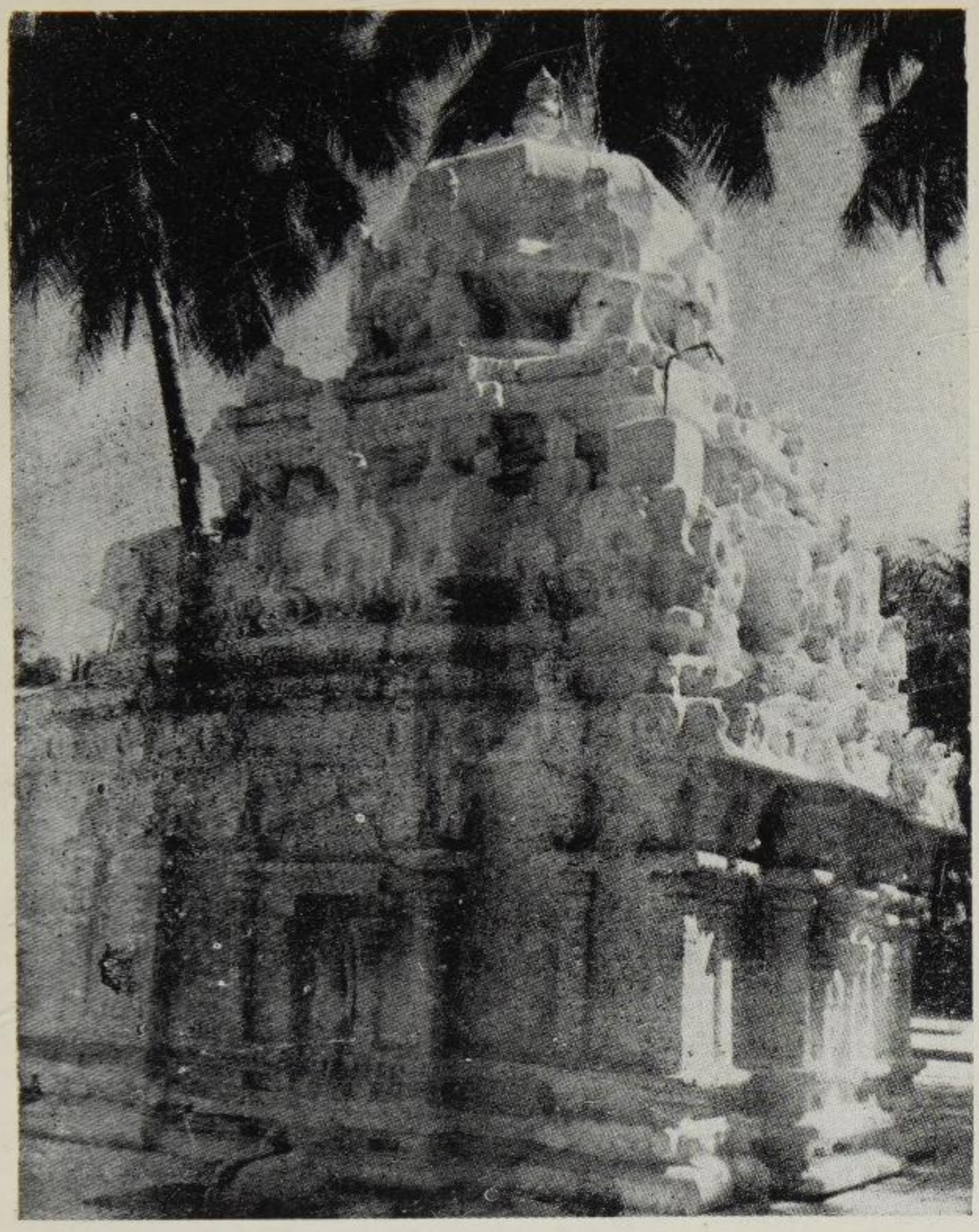
48. Hanumakonda, Thousand-pillar Temple, general view.



50. Palampet, Rāmappa temple, general view.

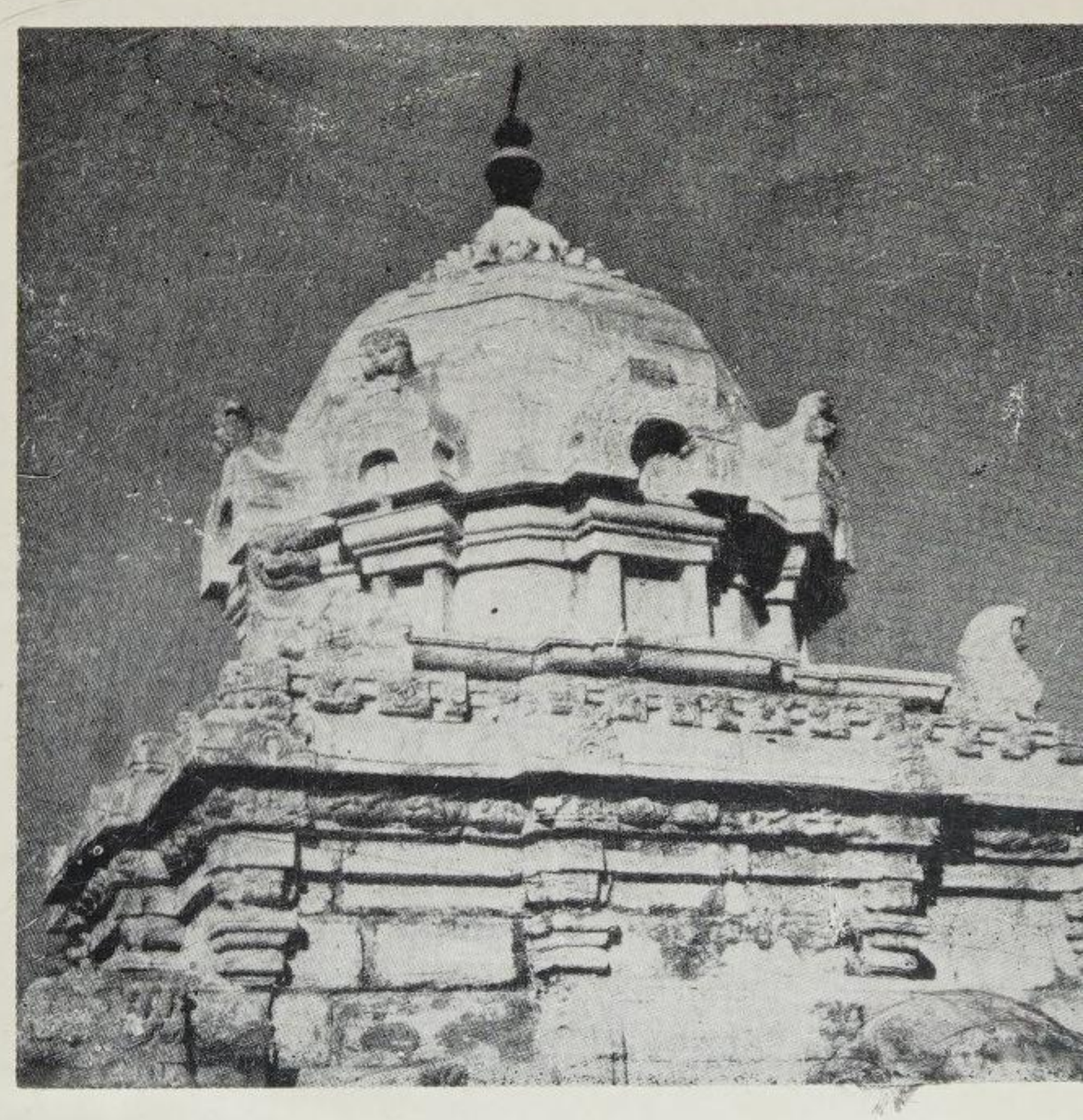


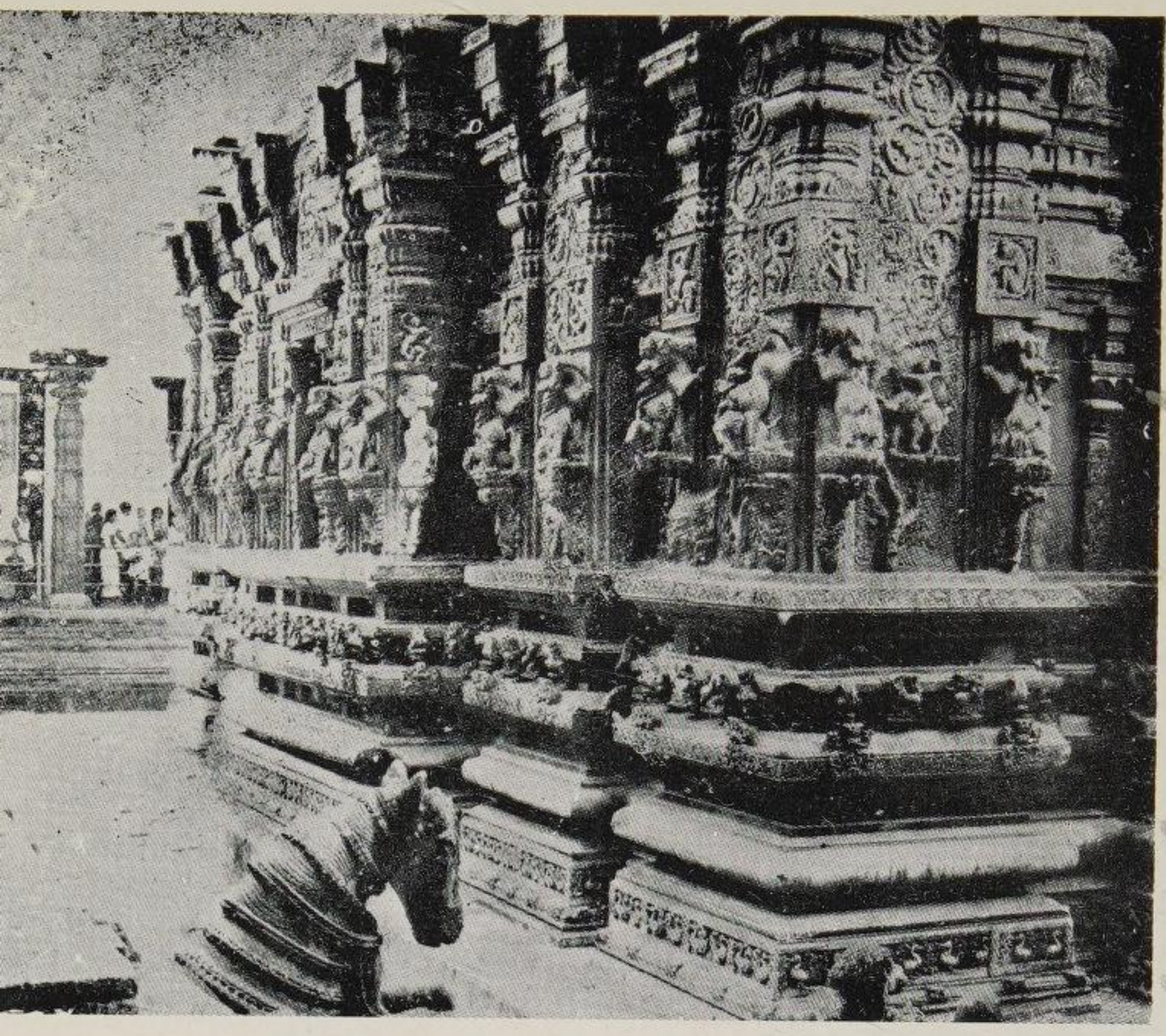
51. Kusumanchi, Śiva temple, view from west.



52. Gandavaram, Udayakāḷeśvara temple.

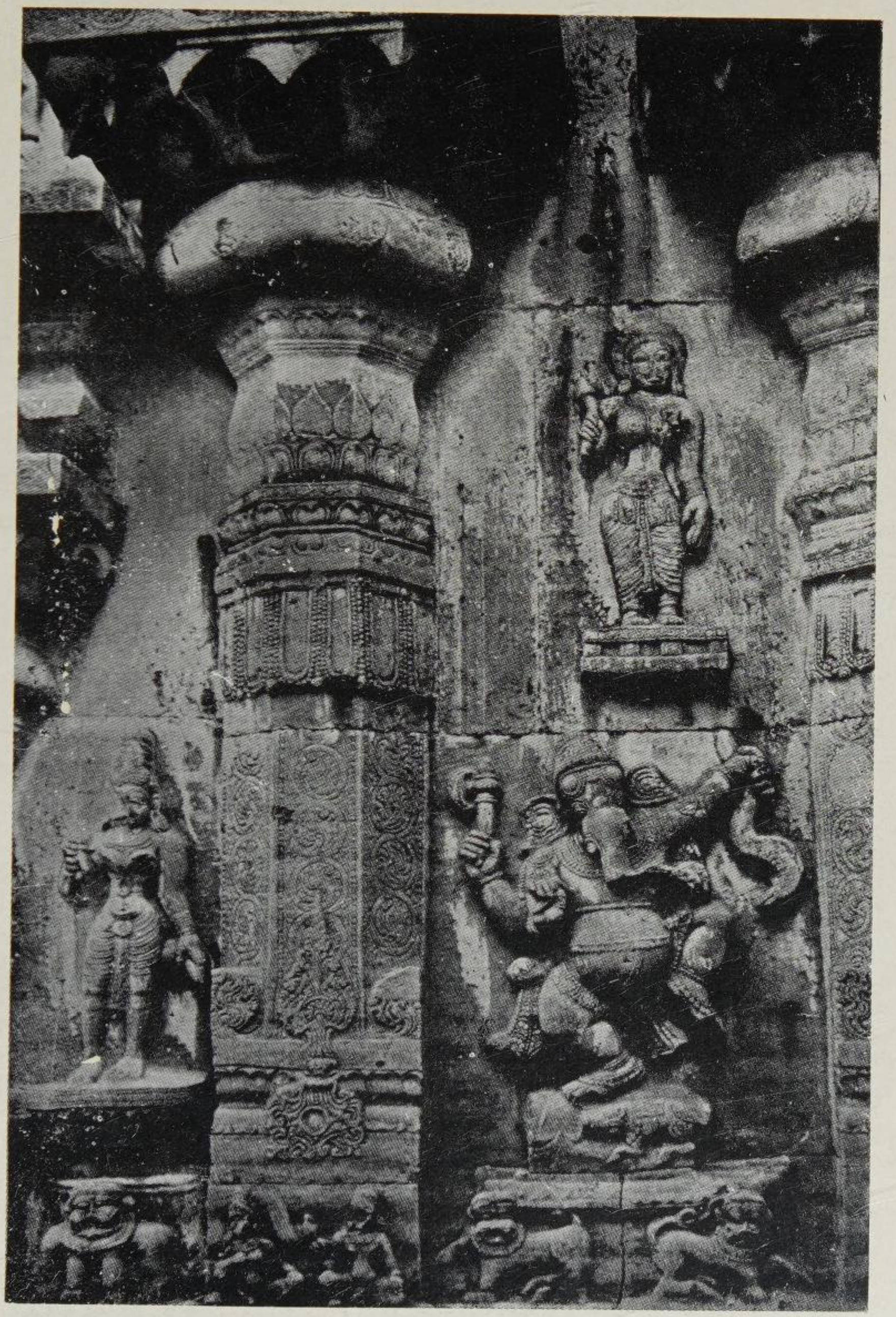
53. Bapatla, Bhāvanārāyaṇasvāmi temple, *sikhara*.



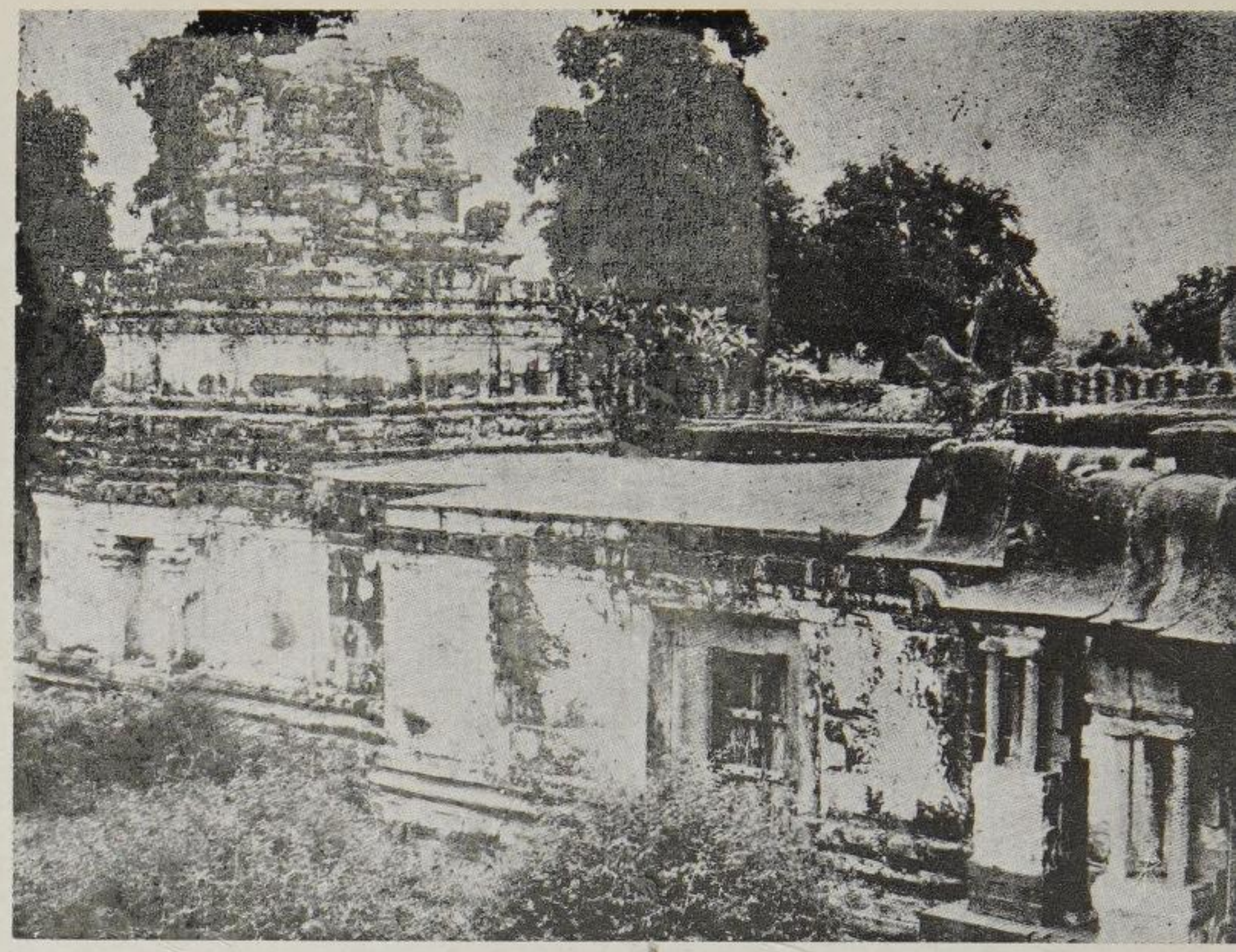


54. Simhachalam, Varāha-Narasimha temple.

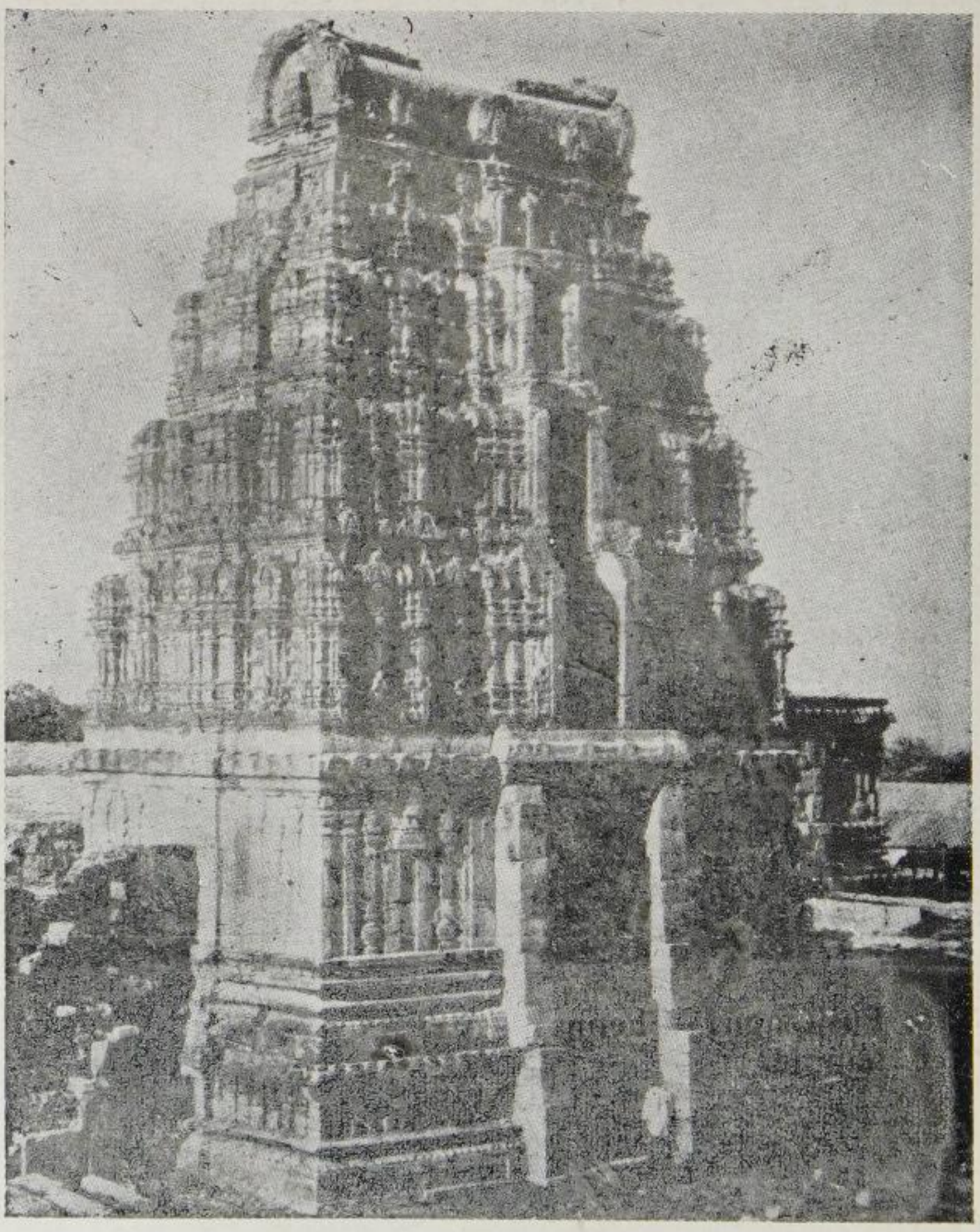
55. Gudem, Mukku gullu, Śiva-Naṭarāja in a shrine.



56. Pushpagiri, Chennakēśava temple.



57. Jatprolu, Madana Gōpāla-svāmi temple, general view.



58. Udayagiri, Raṅganāyaka temple, *gōpura*.

59. Lepakshi, Vīrabhadra temple,
Umāmahēśvara, mural.

60. Tirupati, Venkaṭēśvara temple, Bronze figures of Krishṇa Dēva Rāya, Tirumala dēvī and Chinna dēvī.